

FEB 25 1930

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"HONOURS EASY."

AT THE ST. MARTIN'S.

A Play in Three Acts, by Roland
Pertwee, presented by Alec L.
Rea at the St. Martin's Theatre,
on Monday, February 10th.

Kate Frost Jane Millican
Ann Winter Ann Todd
Donald Wick Harold Hoth
Urgula Barton Diana Wynyard
Harry Markham Robert Holmes
Commissionaire Simon Dale
Colonel Baginall Morton Selten
William Barton Norman McKinnel
Sir Henry Markham
Nellie Allan Aynesworth
Rachel Markheim Helen Kinnaird
Tweed J. C. Aubrey
Footman Lester Barrett
Sergeant Tarbuck
Joe Budd E. Vivian Reynolds
Tom Reynolds

Producer: John Hastings Turner

"All Revenge is Crime" said the
late Mr. Whittier somewhere, and
Swinburne put it in characteristically
stronger language when he talked
about "Revenge with Hell." The
same sentiments were echoed by
Henry Markheim, a charming old-
world gentleman who had made a
fortune out of diamonds in South
Africa and acquired a baronetcy and
with it the new name of Markham.
It was refreshing to find a Jew with
all the Christian virtues. He was
gentle, kind and considerate—and he
loved his only son, Harry. That is
the first picture. Here is the other:
William Barton, his antithesis, who
(if he had any religion at all) prob-
ably called himself C. of E. Barton
was hard, calculating, cruel and
revengeful and his favourite text was
undoubtedly "an eye for an eye, a
tooth for a tooth." For years he
had nursed a grievance against Sir
Harry Markham, who had employed
him in his youth. Barton had only
one weakness, his young and beautiful
wife, Ursula.

Sir Harry and Barton had not met
for thirty years, but it so happened
that Harry Markham decided to take
a job as a picture dealer, and by a
coincidence was employed by Barton.
He proved to have a flair for modern
paintings; also for his employer's
wife, who, at the opening of the play,
told him that they would spend the
night together at an inn in Surrey.
I thought that he received the news
casually, and was not surprised to
discover a few minutes later that
he was really in love with a young
person, called Ann, who had turned
him down for some quixotic reason
a year before. She looked in to
make it up and suggested that he
should live a "tidy" life in the
future. It was too late to get in
touch with Ursula, and the telephone
at the inn was out of order. He
arrived very late to find Ursula feel-
ing rather bored on the hard mattress
of a bed at the inn. It was a long
journey to take (seeing that he spent
the night at his golf club at Stan-
more) to tell the lady that he had
changed his mind, but what less could
a gentleman do? However, it estab-
lished an alibi—howbeit a very
awkward one, for next day Harry
was found to be under suspicion for
the robbery of Barton's safe.

We knew, and Barton knew, that
the money had been taken by the
young man who had got the typist
into trouble, but in the meantime the
discovery had been made that Sir
Henry was really the Markheim who
had employed Barton early in his
career. Here was a chance for him
to avenge the grudge for an
imagined wrong that had smarted for
thirty years.

Sir Henry was equal to the occa-
sion. He made a note of Harry's
doings the previous evening, and the
gap between the time he left the
club and the arrival at Stanmore was
filled in by a policeman who called
to serve a summons for the absence
of the tail-lights of his car. What
was Harry doing in the inn? There
was a lady in the case and Ann be-
came discomfited. Then the inn-
keeper was summoned and, to the
general consternation, recognised
Ursula as the "Mrs. Fraser," who had
occupied the bedroom the previous
evening. Eventually, as far as I
remember, everybody—including
Ursula—was forgiven, and one hoped
that the poor worried typist who was
upstairs with a delightful old Jewish
lady would find a friend among the
extraordinary collection of people in
Mr. Pertwee's play.

I hope that I have suggested that
the story is of the theatre rather
than of life. It might have been
written thirty years ago, except that
then the bedroom scene would have
been left to the imagination, and the
scene a *faux* between Sir Harry and
Barton and the revelation in the last
act would have been considerably
heightened. On the whole, it is a
good entertainment, and the only
fault I could find with the produc-
tion was the extraordinary casualness
of the scenes between Harry and
Ursula. It was a surprise to hear
in the last act that their meetings
before the episode in the inn had only
taken place at tea time. Harry
entered her bedroom as if he had
been her husband.

The play was well acted by the
whole company. Mr. Norman
McKinnel, stern, calculating and as
hard as a rock, was in complete and
contrast with Mr. Allen
Aynesworth, who was the soul of
gentle benevolence as Sir Harry. The
duel between these two men was in-
teresting to watch. Mr. Robert
Holmes, who of late has had to
"smile and smile and be a villain,"
was allowed to smile and be a gentle-
man. He gave an easy and pleasant

(Continued in column 5.)

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"CHARLES AND MARY."

AT THE EVERYMAN.

A Play in Three Acts, with Pro-
logue and Epilogue, by Joan
Temple, presented by the Every-
man Theatre Guild at the Every-
man Theatre on Tuesday, Feb-
ruary 4.

Mary Lamb Joan Temple
Charles Lamb Peter Ridgway
Mr. Lamb Harold Scott
Mrs. Lamb Gertrude Sterroll
Becky Dorothy Hamilton
Jaune Yvonne Rorie
John Lamb Douglas Burbidge
William Godwin Philip Hatfield
Mrs. Godwin Winifred Evans
George Dyer Andrew Leigh
Charles Dudley Wilfred Babiage
Samuel Taylor Coleridge Deering Wells
William Wordsworth Albert E. Raynor
Hester Savory Jean Shephard
Mrs. Bracebridge Elsa Hall

Producer: Malcolm Morley

Elans can go to the Everyman
with the comfortable feeling that
their sensibilities will not be shocked,
for Miss Temple's play has been writ-
ten with fine discretion. It has ob-
viously been a labour of great love,
and the author has made no at-
tempt to disguise her enthusiasm for
Charles Lamb, but what is important
the story is told without a touch of
sentimentalism, despite the fact that
Hester, the little Quaker girl to whom
Lamb wrote the lovely poem, is
brought in and sits by his fireside as
he adds the finishing touches to
"Dream Fables".

The prologue and epilogue add
little to the play and could be
omitted. In them we see Charles
and Mary as old people adding the
finishing touches to the last volume
of Essays. The first scene, which
ends in the "ragged" is well told.
The Lamb family—the silly, doddery
father, the unsympathetic mother
and the selfish John—and the stupid
maid servant and the babbling Becky
are well drawn and sufficiently irri-
tating to drive even a normal person
crazy. Charles is charmingly intro-
duced and from the first the specu-
lator is made to feel the beautiful
sympathy that exists between him
and Mary, and their love for each
other. There is a short scene a few
months after the death of Mrs. Lamb.
Mary is in a private asylum and
John refuses to live in the same
house with her if she is released.
Charles therefore decides to accept
the responsibility on his small in-
come and take her with him to the
rooms in Pentonville.

In the second act, Miss Temple
imagines an episode that might easily
have taken place, a party at William
Godwin's, with Coleridge, Words-
worth and the delightful C. D. as
guests. The scene brings out Charles'
tender regard for his sister and his
constant anxiety for her. He suggests
that Godwin should ask her to write
the Tales. The scene also exhibits
the lighter side of Charles, who in-
dulges in quick rhymes and atrocious
puns. Finally there is the note of
sadness. Mary has had a set-back,
and there is the pitiful picture of
the brother setting out for the asylum
with his sister on his arm.

It is an epic of courage. There
was nothing spectacular about Charles
Lamb's heroic fight for his sister,
but nevertheless it is one of the
great stories of the world. Miss
Temple not only does honour to his
memory; she has written a play that
holds the interest by its clever charac-
terisation and wonderful sense of
period.

"Charles and Mary" was excel-
lently produced by Mr. Malcolm
Morley and, in the chief parts, well
acted. The author herself played
Mary Lamb and gave a performance
that was as moving as it was beau-
tiful. Mary's approaching madness
was tactfully shown. As Charles
Lamb, Mr. Peter Ridgway acted
with great charm, but there were
moments when one felt he was a bit
too "lobbish"—a little too comi-
scent of Lob in "Dear Brutus." But
behind all he did there was great
tenderness. Of the other immortals,
Mr. Andrew Leigh came out best as
George Dyer—the dear absent-minded
C. D. This was a really delightful
portrait, and one could easily believe
that he would have walked away with
the coal scuttle instead of his hat. Mr.
Deering Wells was a buoyant, bounding
figure as Coleridge, and Mr. Albert
E. Raynor gave a somewhat portentous
sketch of Wordsworth. The Lamb
family was ably represented by Mr.
Harold Scott, Miss Gertrude Sterroll
and Mr. Douglas Burbidge, and Miss
Dorothy Hamilton, Miss Yvonne Rorie
and Miss Elsa Hall represented the
domestic service of the period. Miss
Jean Shephard gave a felicitous little
study of Hester, who was brought
naturally into the story to intensify
Charles' heroism, and Mr. Wilfred
Babiage gave airs to the part of a
young gallant.

G. W. B.

(Continued from column 2.)

performance as Harry. Miss Diana
Wynyard's portrait of the arrogant
and beautiful Ursula lacked the hard
metallic quality that was certainly
part of the character. It was
finished—but if I may use the simile
—not French polished! Miss Ann
Todd played an indifferent part well,
and Miss Jane Millican's performance
as the pathetic typist was a really
moving piece of emotional acting.
Mr. Morton Selten gave one of his
imitable studies, and Miss Helen
Kinnaird created a character with
hardly any help from the author.
Mr. Harold Huth acted well in a
small part, and Mr. Tom Reynolds
was very amusing as the ex-pugilist
innkeeper.

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dear husband, Henry Delcham, who
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Xylophone and Vibraphone preferred.
Must all be excellent at dance and
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WANTED. straight Leader Violinist,

with personality, dblg. Tenor Sax;
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"Cello, dblg. Alto Sax or Tenor
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Tenor Banjo. Must be proficient d-ables,
straight and dance; live in. Terms, age,
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Baritone; must have hot style,
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S.E.

WANTED. Sax, dblg. "Cello, good on

both; either sex, young, smart;
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bone; also Drums, Tymps, with all
effects (Xylophone and Glock an asset);
both must be well versed in first-class
dance and revue or useless; M.U. men
only. Apply to: R. Peel, M.D.,
Hippodrome, Watlington.

WANTED. 1 or 2 young ladies or

gents, refined, competent Pianiste-
Vocalist, some means, join exp. Violinist;
young man similar. Object, travel, engts.;
where poss.; about April. Write Box 70,
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WANTED. smart young Drummer,

either sex, London restaurant, day-
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modern style; no tymps. Write (no
callers), M.D., 15, Knatchbull-rd., S.E.5

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for month or six weeks
at first-class Midlands Dance Hall.
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PROVINCIAL PRODUCTIONS.

FROM OUR OWN CORRESPONDENTS.

"A NIGHT LIKE THIS."

AT GLASGOW.

A farce by Ben Travers, produced for the first time on any stage, at the Alhambra Theatre, Glasgow, on Monday, February 10th, 1930.

Edgar Pryor..... John R. Turnbull
Knee..... Gordon James
Mrs. Deceit..... Mary Brough
Cora Mellich..... Winifred Shuter
Aubrey Siet..... Kenneth Kove
Mary Deane..... Dorren Bendix
Mrs. Kne..... Ethel Coleridge
P.C. Michael Marsden..... Tom Walls
Amy..... Margaret Graham
Clifford Fyfe..... Ralph Lynn
Myles Tuckett..... J. Robertson Hare
Craggy..... E. Louis Bradford
Snake Floyd..... Archibald Batty
A Calman..... Fred Morgan
Mrs. Tuckett..... Norma Varden
District Inspector Curtis..... Philip Carlton

This new farce suffered from want of rehearsal and, in addition, the story was thin and somewhat diffuse. The earlier scenes were decidedly tiresome, but by the end of the third act it acquired the liveliness that we were entitled to expect. The plot concerns a young knight errant, Clifford Tope, who starts out to succour young damsels in distress, but latterly finds himself suspected by the police and having a deal of bother on his own account.

The acting was fairly good, but suffered from the fact that the cast took too long to get warmed up to their work. Mr. Tom Walls was an exception, and as Constable Michael Marsden he was excellent all through. Another well played part was the Tope of Mr. Ralph Lynn, which was one of his typical silly ass studies. Miss Mary Brough was as reliable as ever, and as Mrs. Deceit she made a decided hit. Mr. Gordon James played Kne, the butler, on melodramatic lines which were very effective. Mr. John R. Turnbull was good as Pryor, the villain of the piece. Mrs. Kne was cleverly portrayed by Miss Ethel Coleridge, and other ladies of the cast were pleasantly enacted by Miss Winifred Shuter as Cora Mellich, Miss Dorren Bendix as Mary Deane, Miss Margaret Graham as Amy, and Miss Norma Varden as Mrs. Tuckett. Aubrey Siet was tickled as a more than usually silly ass by Mr. Kenneth Kove. Clever studies were given by Mr. J. Robertson Hare as Myles Tuckett, Mr. E. Louis Bradford as Craggy, and Mr. Archibald Batty as Snake Floyd. Mr. Fred Morgan was a typical specimen of an old calman, and Mr. Philip Carlton an effective Inspector Curtis.

The play was well received, and at the end Mr. Tom Walls thanked the audience for the kind way in which they had "overlooked the shortcomings of the first performance."

"THE IMMORTAL LADY."

AT GLASGOW.

A romantic comedy, by Clifford Bax, produced for the first time on any stage, at the Lyric Theatre, Glasgow, on Tuesday, February 4, 1930.

Mrs. Mills..... Nan Scott
Mitchell..... H. N. Lacey
Mrs. Morgan..... Marie Buxton Daebnitz
Henry Mills..... Moultrie Kelsall
Winifred Maxwell..... Jean Taylor Smith
Major Joshua Morgan..... H. C. Stark
Captain Finch..... Douglas Lamond
Dodge..... T. P. Maley
Trowbridge..... Gordon Flack
Sir Robert Walpole..... R. B. Wharrie
King George I..... George Summers
William Maxwell..... Andrew Stewart
Sergeant Jenkins..... Charles Brookes
The Venetian Ambassador..... R. B. Wharrie

Pinatino..... T. P. Maley
The period chosen by the author of this romantic comedy is that of 1715, a year after the unsuccessful Jacobite rising of 1715, and the efforts of the Hanoverian Elector, King George, to bound to their doom anyone who showed the slightest trace of Jacobite sympathies. In fact, three of the supporters of the Stuart cause are lying in the Tower of London and are to be executed in a few days. This is the time chosen by Winifred Maxwell, the wife of one of the condemned men, to reach London during a severe winter, and in person petition King George for the reprieve of her husband. In this she is unsuccessful, thanks to the influence of Sir Robert Walpole, who has, in fact, arranged the three executions for the following morning. But the faithful wife determines not to be baffled and, with the aid of two sympathetic ladies and the disguise of a blue cloak and hood, actually manages to smuggle her husband out of the prison at the last moment. This scene, despite its palpable improbabilities, was carried through in a most effective manner, and aroused the enthusiasm of a sympathetic audience.

The story is well told, despite a certain diffuseness, and the play has many poetical lines, but unfortunately some of the subordinate players were quite unable to give these their due effect. The acting all through was otherwise excellent. Jean Taylor Smith as Winifred Maxwell, "the immortal lady" who by her woman's wit rescues her husband from the very jaws of death, was specially successful. The ladies who aid her in the daring escape were also cleverly acted by Nan Scott and Marie Buxton Daebnitz. The time-serving politician, Henry Mills, was acted with excellent judgment by Moultrie Kelsall, and his faithful ally, Major Morgan, by H. C. Stark. Two particularly well acted parts were the Sir Robert Walpole of H. N. Lacey, and the Venetian Ambassador of R. B. Wharrie. The Hanoverian King George I, with his German accent and preferences, was a clever study in the hands of George Summers. Three interesting impersonations were the Captain Finch of Douglas Lamond, the secretary Trowbridge of Gordon Flack, and the stolid jailer, Sergeant Jenkins, of Charles Brookes. The William Maxwell of Andrew Stewart was a dignified and impressive figure in the prison scene. Adam Shepherd was typically stiff as the footman, and T. P. Maley doubled the parts of Dodge, the poet, and Pinatino, of the Venetian Embassy.

The producer was Miss Elliot Mason.

"THE HOUSE OF CROOKS."

AT NORTHAMPTON.

A Play in 3 Prologues, Four Acts and an Epilogue, by A. L. de Bruyne, produced by the Northampton Repertory Players at the Opera House, Northampton, on Monday, February 10th.

Dandy Jack Dillon..... Godfrey Kenton
Mary Gay..... Olive Milbourne
Clive Holland..... Noel Howlett
Fanny Marlow..... Vivienne Bennett
George Blount..... Bertram Heyhoe
Bill..... Alec Hammetton
Constable John Bryan..... John Kaye
Chauffer..... John Kaye

Most plays of the above description usually introduce one or more crook types, but the author, in this case, has "gone the whole hog" for, with but one exception, all his principal characters appear to be somewhat unsavoury handfuls of the underworld. The curtain rises on a large boarding-up occupying most of the stage, and by the garish light from a street lamp one sees, prominently displayed, a poster which announces the production that evening of a new play, "The House of Crooks," which is based upon a notorious ten-year-old murder case, as yet, unsolved. Various passers-by read the announcement and among them a man and woman, the confusion, Dillon gets, leaving the woman, Mary Gay, gesticulating wildly and breathing "I'll get you for that, Dillon!" Thus the prologue. In Act I we see "The House of Crooks"—the play which deals with the afore-related events. We find Dandy Dillon engaged in rifling the honour of Fanny Marlow, who surprises him at the pistol-point. Dillon recognises in her a crook associate who has given up her old life and is now running straight. For her, Dillon had, and has, a form of deep affection amounting to a dog-like devotion. Fanny tells him he may go and informs him of her forthcoming marriage with Clive Holland, by whom Dillon is employed. In the next act we see them happily married. A Fanny, fearful of losing her husband's love, has been living in ignorance of her former mode of living and, in his absence, is visited by George Blount, also a crook and an associate of her earlier days, who blackmails her. The interview is overheard by Dillon, who, in his eagerness to serve her, offers to kill Blount. To Mary Gay, a maid-servant listening at the door, this suggests an "affaire" between Dillon and her mistress and, accentuated by motives of jealousy, she threatens Fanny. Later, when a scream is heard and the body of Blount is discovered in the corridor, Gay accuses her mistress of the crime. Fanny is placed under arrest, and it is at this point of the play that a dishevelled man in the auditorium rises to his feet and vehemently declares his innocence. "I was in," he cries, "the figure, 'who killed Blount?' Dillon, for it is he, is led away in custody. The play concludes with an epilogue, and it is at the office of the Superintendent of Police that we hear by cross-examination how Dillon actually killed his man, how the same evening Mrs. Holland committed suicide, and how the presentation of the play caused Dillon to confess in a last attempt to clear the reputation of his mistress.

In the part of the quixotic ex-burglar, Dillon, Godfrey Kenton gives correct characteristic and plays the difficult role throughout with skill. Vivienne Bennett has made a clever study of Fanny Marlow and portrays that exacting part with vivid poignancy. The part of Mary Gay was well entrusted to Olive Milbourne, and Bertram Heyhoe portrays the remorseless George Blount realistically. Noel Howlett, as Clive Holland, makes his part one of deep intensity. The smaller roles are admirably undertaken. A great deal of praise is due to Mr. H. M. Prentice for the skilful manner in which the production has been launched.

"THE SHADOW OF REPRISAL."

AT SOUTHEAST.

A new play by H. Hodgson Bentley, affording great dramatic possibilities, which the author, with the aid of a skilful and clever cast, clearly showed to an enthusiastic audience at the Ambassador Theatre, Southend-on-Sea, the vicissitudes brought about by the late war on human temperament and character. The comedy though spare, is spontaneous and the character of "Shorty" is a gem.

The author scores his points with frankness, the confidences exchanged between the Brown family and those immediately connected with them being natural and true to life. The magnitude of a woman's love, displayed in the one instance by Margaret, the war wife of John, and again by Mrs. Brown, John's mother, is well shown and intensely moving. The author's main purpose, disclosed at the end of the play, is bound to give much food for thought.

Margery Vere.

A few days ago arrangements were completed for Margery Vere, the talented daughter of Ben Osborne and Nellie Perryer, to commence a six months' repertory season at Darlington under the management of Mr. Robert Nixon. Margery commences here on March 3rd and opens in "The Last of Mrs. Cheyne." For the past two years, she has been playing the leading role in "Thark," on tour. She has received appreciative tribute in the Press for her artistic work, and her forthcoming engagement should prove valuable experience.

"Symphony in Two Flats." "Symphony in Two Flats" ends its London run on the 22nd. It will then go on tour, and subsequently to New York.

"FRANKENSTEIN."

AT THE LITTLE THEATRE.

An Adventure in the Macabre in Three Acts and a Prologue, by Peggy Webling, founded on the Novel, by Mary Wollstonecraft Shelley, presented by Joseph G. Levy and Henry Miller, at the Little Theatre on Monday, February 10th.

Baron Frankenstein..... Stuart Lomath
Henry Frankenstein..... Henry Hallatt
Dr. Waldman..... G. Malcolm Russell
Victor Moritz..... Desmond Greene
Frankenstein..... Hamilton Deane
Baroness Frankenstein..... Clare Lindsey
Katherine..... Dora Mary Patrick
Emilie Lavenza..... Kathleen Grace
Elizabeth..... May Grimshaw
Producer..... Hamilton Deane

This adventure in the macabre is a study of the most remarkable *Grand Guignol* thrillers that has ever been seen in London. How far it resembles the other plays that have been based on Mary Wollstonecraft Shelley's famous novel I cannot say, but Miss Peggy Webling has done this version well. It would have been even better if she had not reproduced the old-fashioned terms of speech. But the most striking thing about the production on Monday evening was Mr. Hamilton Deane's extraordinary performance as the Monster. This great Simian creature—a veritable Caliban—with his hanging lips, his grey drooping hands, his slouching walk and his hideous laugh, was a gruesome study, a highly finished composition that struck terror as soon as he appeared. For those in search of an authentic thrill the Little Theatre can be thoroughly recommended.

One saw the glimmerings of sense slowly creeping through the hulking beast that Frankenstein had created, and one had for the creature the pity that is felt for an animal that is ill-treated. The Monster's remorse after he had drowned Katherine, the crippled child, was rather less convincing than his passionate desire for the beautiful Emilie Lavenza, but Mr. Deane's acting was good because the character developed before the eyes of the audience. That the growth was too rapid was due to the exigencies of a three-act play.

The idea is, of course, fantastically silly, but, this to the credit of the author and the two chief actors, it held the audience tensely for most of the evening.

Mr. Henry Hallatt acted with great conviction as Frankenstein, the young scientist who created a man in his own image, and it was a pleasure to see a melodramatic part acted for all its worth. Miss Kathleen Grace was charming as Emilie, and there was something attractive about the simple directness of Miss Dora Mary Patrick's performance as the crippled girl.

G.W.B.

"AS YOU LIKE IT."

AT THE OLD VIC.

One does not usually expect this play to provide anything fresh—acting or like passing in review a crowd of old friends—but Mr. Harcourt Williams, the producer of the present revival, using a finer rake than usual, has gathered from it a number of previous gems of beauty and humour which one has either forgotten or never before discovered. There is a gaiety and irresponsibility about the entire production which marks the play as the imprudent rustic revel it is supposed to be. For this reason a certain lack of polish must be readily forgiven.

Underlying everything was a pleasant, smiling attitude. Mr. John Gielgud adopted a sly dig-you-under-the-ribs attitude as Orlando, and even in his most love-lick moments he was never unduly solemn. Miss Martita Hunt was a boyish—almost principal-boyish—figure as Rosalind, and was more inclined to slap her thighs than to indulge in that maiden's usual amorous vapourings. Mr. Donald Wolf, Mr. Michael Watts and Miss Margaret Webster clowning boisterously as Touchstone, William and Audrey. Miss Adela Dixon was a cold, dainty "rogue in porcelain" as Phebe. Mr. Balloil Holloway was a dignified and melancholy Jacques. Not too melancholy, though, for as Mr. Holloway said in a charming speech at the close of the performance, who could be melancholy on returning as he was to the Old Vic? Altogether a very jolly evening, ending with cheers, flowers and smiles.

"Mixed Relations."

A well-written farce of the "Charley's Aunt" type was produced under unusual circumstances at the Royal Theatre, Torquay, last week. During the previous week, Mr. Warwick W. Broomfield's company, with Miss Sydney Fairbrother in the leading role, was presenting "Passing Broomfield Road" when the manager of the theatre, Mr. Arthur Pearce, received notification that the contract with the company due for the week had fallen through.

It so happened that Mr. Sydney Horler, the author, had a new farce completed, ready for production, but as it was now the middle of the week and the script was in London, the question of shortness of time seemed an almost insurmountable obstacle. Mr. Broomfield held a hurried consultation with Miss Fairbrother and the rest of the cast, and all sportingly agreed to put their backs into rehearsals and getting the play ready for the following Monday night.

The manuscript was sent for and Mr. Horler got the parts typed and the players pluckily set to work, with the result that "Mixed Relations" was produced in about three clear days after their first sight of the script.

"Mixed Relations" is the story of a modern author of "naughty" books who clothes with the daughter of a Dean. Oswald Twining is the girl's husband and when she takes him to the Deanery they have to face a battery of opposition.

Miss Fairbrother's well-known ability as a comedy actress was brought into play as Mrs. Higgins with hilarious effect. This week the play is being performed at Weston-super-Mare, to which town the author belongs.

"SINGING JAILBIRDS."

MASSES STAGE AND FILM GUILD PRODUCTION.

A play in 3 acts, by Upton Sinclair, produced at the Apollo Theatre on Sunday, February 9, 1930.

District Attorney..... George Merritt
Red Adams..... Ben Weldon
Pete..... H. Downes
Jerry..... Alex Archibald
Matt..... Anthony Eastrel
Joe Gunther..... Ernest Weatherall
Ike..... Henry Cass
The Dominie..... George Skillan
The Chief of Police..... Richard Caldwell
Jake Apperson..... Roy Emerson
One Lung..... Bryan Tukey
Neil Jailer..... Oswald Skilbeck
2nd Jailer..... Godfrey Baxter
Muriel..... Peggie Robb-Smith
A Walker..... Edward Carrick
The Tiger..... Bruce Winston
The Jail-In-The-Box.....

"Singing Jailbirds" would be more effective propaganda if it were a better play. It is a passionate indictment of the treatment of political prisoners in American courts of law and jails, with numerous digressions to prove the capitalistic source of all human evils. The programme discusses the possibility of English audiences looking on the play as overdrawn. To counter-act this, instances from real life, similar to those depicted in the play, are given. These are very terrible, and if they are true, one can understand the mood of unreasoning hatred in which the author worked. But something besides hate is necessary for the making of good drama, and for the building up of an argument which will carry weight in this country.

We are shown how Red Adams is driven, by the failure of his ranch, the loss of his wife (whose horrible death is hinted at), into the ranks of the International Workers of the World. He becomes one of the leaders, and during a strike of dockworkers, he and hundreds of others are arrested and hustled into jail. The prisoners are confined in tanks, where, to stop their rowdiness and singing, the supply of air is cut off. Adams is sent to solitary confinement in the dark. Here he starves himself to death, but before he dies miserably we see him, in his hallucinations, with his dead wife, watching a supper-party at which a member of "the master-class" entertains his mistress, with his fellow workers at his humble restaurant, and being tried in a law court. There are moments which are grimly effective, but the chief impression is of monotony. The whole thing is like one long drawn-out cry of pain and rage. One cannot imagine its appealing to anyone, save those already converted to the proletarian point of view.

Mr. Ben Weldon gave a performance of Red Adams which was remarkable as a feat of memory and endurance. He showed, too, wonderful understanding of the character. Mr. George Merritt gave a convincing exhibition of low-brow, square-jawed brutality; Miss Peggie Robb-Smith was Jerry, and Miss Edith Craig was the wife, who is killed. The stenographer of duty, Mr. Bromber, uttered legal abracadabra in the court scene with amusing effect; and Miss Elizabeth Arkell was gentle and other-worldly as Red Adams's ghostly wife. The play was given praiseworthy sharpness of outline by Miss Edith Craig's excellent production.

ENTERTAINMENT TAX ABOLITION CAMPAIGN.

The Committee of the Entertainment Tax Abolition League, in furtherance of their policy of participating in all by-elections, sent their organiser, Mr. C. Claxton Turner, to Sheffield to co-operate with the local branch of the C.E.A. in pushing forward the aims of the League. Mr. Turner reports that he has received valuable assistance from Mr. Arnold R. Favell, A.S.A., the local Secretary of the Association, and also from the Sheffield daily Press. Lantern slides have been exhibited throughout the campaign by the cinemas in the Brightside area.

An unqualified pledge in favour of total abolition of the tax was obtained from the new member, Alderman F. Marshall, through his agent, Councillor Asbury, and pledges in favour of abolition on all seats up to 1/- were obtained from Mr. Hamer Russell and Mr. Lambert, the Conservative and Liberal candidate respectively. In addition to the distribution of leaflets, Mr. Turner held an open-air meeting to some 300 people, and a unanimous resolution in favour of total abolition of the tax was passed.

"CASEY'S COURT, 1930."

AT "THE MET."

There is no other show quite like "Casey's Court," and so the public flock to the new 1930 edition with the knowledge that a show that has produced such a host of stars and is renowned for its robust humour and its excellent singing and specialities is always good value for money. This happened at the Metropolitan on Monday, and a big cheer went forth as Mrs. Casey came into Casey's Court, which forms the first scene, the time being the 25th anniversary of Mr. and Mrs. Casey's wedding. The Police Charge Room, the Casey's Home, the Railway Parcels and Book Office, lead up to "The Hall of Memories," where, with Mr. Will Murray as Chairman, an excellent impression of the old-time music hall is given outside the Hotel Metropole. The burglars are notable second-hand scenes, and the finale is laid in the Casey Roof Garden. Mr. Will Murray has produced the show in his usual good style, and the songs are by Mr. Wescot Hill.

It seems almost impertinence to describe Mr. Will Murray's performance as Mrs. Casey, so familiar is everyone with his inimitable work. He is just the same guardian of the Court, and acts as cleverly as ever. Mr. Murray had a great reception on Monday, and deserved it. Mr. Roy Leo is also a big success in the comedy line. He is a portly person and his comedy is as great as his stature. He kept the audience in constant mirth on Monday. Miss Hilda Quinlan's typical Mrs. Howard and her spirited rendering of "Sandhills" and other numbers form quite a strong feature of this production. Mr. George Casey plays Mr. Casey just as it should be played, and Mr. Bruce Cameron could not be bettered as Inspector Catchem, and in various other roles. Miss Annie Phizackie is Annie, Casey's daughter, and besides acting with sympathy, she sings very sweetly several numbers. Dams Cummings, Tommy Lockland, Glen Jones and George Robertson all fit into the scheme of things, and give of their best. Leslie Barclay, Doris Marsden, Jones and Rhonda, Gloria, Doris Grimsley, William Beeley, Little Roona, and the Eight Casey Chips all add their quota to the general success, whilst the Boys and Girls, as usual, are just wonderful.

"RATS."

AT WILLESDEN HIPPODROME.

It is this week the good fortune of Willesden and neighbourhood to sample "Rats," the monster show which is being sent round by the Grand Order of Water Rats. Once again, moreover, previous eulogistic opinions are endorsed, not only as to the excellent material in the show, but also as to the neat method of its presentation. To see Miss Jennie Gregson as a lovely warbler, interrupted *seriatim* by Dave O'Toole (the O.P. box) and the Brothers Egbert (in their normal capacity of clowning) is, for instance, an example of combined effort which makes the show unique.

Particular interest attaches to this week's programme in that the famous Scottish comedian, Will Fyffe, joins his fellow Rats and Lady Ratings. Needless to say, versatile Will fits nicely into the picture. The numbers he chose on Monday were "The Engineer" and "I Belong to Glasgow," and so enthusiastic was the reception that Will had to make a speech before he was allowed to depart.

Of the "originals" there is, unfortunately, space only for brief mention. Moments which linger particularly in the memory include the remarkable display of versatile ventriloquist art presented by Fred Russell (not forgetting the assistance rendered by Miss Lilian Russell); the humorous work at, round and about the piano put in by James Stewart and the sweet singing of Miss Dorothy Colston (including a very effective rendering of "Silver Threads Among the Gold").

Mention must not be forgotten either of Robert Reilly and "The Kilkenny Kittens." Robert can sing with the best of them, and his Kittens sing, dance and make themselves generally useful in a manner which is worthy of the highest praise. Nor must we omit reference to the good work put in by Billy Kay and Bert Weston whilst, as for the grand finale, that wild and woolly Western drama, "The Beauty of Cattlemen's Creek," it is a masterpiece of burlesque. Without doubt, "Rats" is going to bear triumphantly the banner of variety throughout the land.

Having concluded their pantomime season at the Prince's Theatre, Bristol, on Saturday, the Kenelly Sisters remain in this city for rehearsals of "Fine Feathers," which is being produced at the Empire, Bristol, on Mar. 3.

THE LONDON PAVILION.

MR. WALTER PAYNE'S SPEECH.

The forty-third annual meeting of The London Pavilion, Limited, was held on Monday, at the registered offices, Cranbourn-mansions, Cranbourn-street, W.C. Mr. Walter Payne, O.B.E. (chairman and managing director), who presided, said:—It is again our pleasing duty to meet you and present for your acceptance a satisfactory report and balance-sheet. The net profits of £17,087, which are some £200 more than for 1928, enable us to recommend a final dividend, again making 6 per cent., less tax, for the year, together with a bonus of 2s. per share free of tax.

An London particularly the year 1929 was, from an entertainment point of view, one of considerable difficulty and anxiety, and we owe much to the value of the pre-eminent site which the London Pavilion occupies and to the excellence of the entertainment presented there by Mr. Cochran.

Counter-Attractions.

Looking ahead, we may hope to benefit from many of the changes which have been and are being made in the West End of London. Against this, however, we must set many new counter-attractions: the over-growing popularity of motoring and outdoor recreation, as well as the tempting facilities offered by the railway and motor transport companies to attract people to the Continent, the seaside, and the country, particularly in the summer months.

Then in our immediate neighbourhood, not only large cinemas and theatres continue to be built. Within the past year or so sound and talkie films have been introduced in abundance. These were heralded with a flamboyant and costly display of advertisement and a perfect barrage of high-explosive adjectives and propaganda was let loose in order that this new wonder from America might capture the field of public favour. There were even prophets, many of them doubtless inspired, who predicted that the doom of the legitimate theatre and variety was at hand.

We realised, after making allowance for the somewhat hysterical and pungent vocabulary which the film magnates of Hollywood use when they wish to "Tell the World" that this new form of entertainment would probably arouse considerable public interest, particularly in its exuberantly youthful days. The first great barrage has ceased; critics and public are showing more discrimination, and the results have been rather less profitable for the cinemas than they expected. The theatre and variety have suffered somewhat, but they still live.

Those who follow these matters do not, however, forget that the American film industry has at its command millions of capital available for production, for equipment, and for the successful exploitation of their wares. It has a jealously guarded, controlled and most profitable home market, and—as many exhibitors in this country have discovered—it has dictated the terms upon which business in this market should be conducted. These exhibitors should not, however, complain, for without American capital and enterprise half of them would never have been heard of.

Many theatre managers, indeed, might be glad to have available a theatrical Hollywood where, without cost or knowledge of production, they could obtain ready-made dramatic and musical plays and revues to put on their stages. That they cannot do so may, however, be a blessing and enable us to preserve our individuality and control of our business and give more employment to British dramatists and actors and afford them the unfettered opportunity to preserve their own language and their traditions.

So far as your company is concerned, you will have noted that this new entertainment has to some extent been turned to advantage by having at the London Pavilion during the present period, while a new and elaborate revue is being prepared, a short season devoted to the showing of films.

Pavilion to be Remodelled.

I have only to add to this brief survey that, bearing in mind all the changes in circumstance to which I have referred, it may be that at some not far distant date we may decide at a convenient time to remodel our theatre in order to secure improvements which should assist materially in increasing its prestige and the prosperity of the business carried on there.

For the moment, however, our interest is mainly directed to the new revue which Mr. Cochran proposes to produce in the course of next month, and to the great efforts which are being made to secure greater prosperity to the people of this country.

We learn with regret that Mr. Frank Mellor, Editor of the "World's Fair," died on Friday afternoon last. The interment ceremony took place at the Manchester Crematorium, Barlow Moor-road, Chorlton-cum-Hardy, yesterday.

What the Audience Sees

The Audience not only watches the chorus and listens to the singing, but also admires the costumes and the scenery. These therefore should always be as fresh and clean as possible; and it is easy to make and keep them so. Just send all stage costumes, tableau curtains, draperies, and soft furnishings to the Chemical Cleaning & Dyeing Company. We will return them thoroughly cleaned or dyed, in time for the next performance.

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The Realm Music



By L. HENDERSON WILLIAMS.

R.A.M. STUDENTS' ORGAN RECITAL.

Seven budding organists took part in the Students' Organ Recital held in Duke's Hall on Monday afternoon, the 3rd inst., and though some were more expert, some were more earnest, all seemed on the way to make good professionally. Norman Askew had, to a greater degree than the others, the faculty of investing his playing with life and interest. A performance of unusual excellence was that of Frederick Grinke, violinist, who rendered the Sarabande and Double Boree from Bach's unaccompanied Sonata in B minor (No. 2) with pure intonation, fluent bowing and admirable sincerity and freshness of feeling. Three "Bagatellen" by Dvorak for organ (N. Askew), violin (F. Grinke), 2nd violin (James Wright) and cello (David Ffrangcon Thomas) were played with intelligence and good tonal balance—the organist very discreet. Amongst the singers Ann Hughes indicated possibilities of success: She has abundance of dramatic feeling in addition to a voice of dramatic quality; but her vocal style is crude and insufficiently lyrical to express Schubert.

B.B.C. CONTEMPORARY MUSIC RECITAL.

The fifth concert of this group was held in the Central Hall, Westminster, on Monday evening, 3rd inst. The programme consisted of Vivaldi's Concerto in B minor (Op. 3, No. 10), for four violins with string accompaniment; Bach's Concerto in A minor (after Vivaldi) for four pianos with string accompaniment; a Septet for flute, clarinet, bassoon, trumpet, violin, cello and bass, an Opus 2, written by Gabriel Popoff between 1926-27, and Stravinsky's "Les Noces." The audience was accommodated in the three great galleries, the lower floor remaining empty. Possibly this arrangement made the acoustical properties of the Hall, always uncertain, worse than usual. At any rate, on this occasion not a single composition reached our ears in the East Gallery without the advancing feet of one bar being entangled in the trailing harmonies of the one just passed. We beheld M. Ansermet's beat, and the movements, of the fiddle-bows; but sight and sound did not syn-

chronise. This being so, it is useless to criticise. The Popoff Septet was here and there unexpectedly tuneful amid the discordances inseparable from its date. As to "Les Noces"—one heard the chorus, which acquitted itself well, and the percussion, and at times the solo singers fairly distinctly, but the four pianos became just ravelled sound.

MARIE KORCHINSKA.

No matter how well it is played—and Mme. Korchinska is an expert—the harp, as a solo instrument, yields little variety in tone. Amongst the moderns Roussel and Prokofiev have written for it effectively, but it is in *ensemble* that one really appreciates its characteristics, and certainly, nothing else can take its place. The Handel Concerto with accompaniment for Flutes and Strings (the flutes, by the way, were too much in the background), was thoroughly enjoyable music and the harpist rendered the exacting part with spirit and brilliancy. Three movements by Joseph Jongen for flute, violin, viola, cello and harp proved pleasant to hear, though rather too spun out for the slowness of their thematic content. The cleverly treated second theme of the first, "Dédicé" and the strongly rhythmical finale made the most memorable impression. The concert-giver was assisted by the Harp Ensemble (M. Constantin Kony, flute; Miss Sybil Eaton, 1st violin; Mr. Edwin Virgo, 2nd violin; Mr. Raymond Jeremy, viola, and Mr. Cedric Sharpe, cello) and by some additional instrumentalists in the Handel Concerto.

A WEDNESDAY EVENING CONCERT.

This was a notable evening. Gustav Holst and Humbert Wolfe, between them, made sanctuary in Wigmore Hall. In the very midst of its impregnable Pharoicisism they cleared a little space and built therein the "Dream City" with two keys—"Love to let in the vanquished, and pity to close the locks that shelter these." And yet, these artists are not wholly intimate. Wolfe seems more in the lilacs of a London square than Holst, and Holst, in "Betelgeuse," seems more than golden leaves in timeless aisles: he knows with a surety beyond the power of immediate utterance that "There is nothing that

joy or grieves the unstirred multitude of leaves, nor ghost of evil or good . . . on Betelgeuse." His stark music outreaches the preciseness of the picture. Holst himself is conscious dust of the cosmos; Wolfe, a man. That is why there is sometimes but half harmony (though better their half than others' whole) in "Journey's End" and Holst fails Wolfe in "A Little Music" and "The Street of Lost Time." But in "Things Lovelier" there was exquisite agreement. Holst and Sibelius have much in common. They are at home in immensity, where the blade of grass is equal with the oak.

Dorothy Silk introduced these songs to the public, and did it wonderfully well. But they are stuff for a man. It would have taken the more winged and penetrative male imagination to bring us true knowledge of, at any rate, "Journey's End" and "Betelgeuse."

A fitting close to such a concert was the Schubert String Quintet in C—surely some of the most tenderly lovely music ever written. And the players—Isolde Menges, Orrea Pernel, Bernard Shore, Ivor James and Douglas Cameron—permitted us to enjoy the spirit of it so well that we forgave the ragged *ensemble* in the earlier Beethoven Trio.

THE KUTCHER STRING QUARTET.

The Chamber Concert given at the American Women's Club on Thursday evening by the reconstituted Kutcher String Quartet is the first of a series, and was gratifyingly well attended. The personnel of the Quartet—Messrs. Kutcher, Tas, Jeremy and Cameron—is well known to the public; each member has made good in solo as well as *ensemble* playing and is an accomplished technician. The balance, tonal and intelligent, is very good, although the playing of the leader, particularly in Mozart, sounded rather less polished than usual, and in the over-anxious. Far and away the best performance was of the last work on the list, Beethoven's Quartet in C, third of the Rasumovsky set. Real delicacy was shown here, in the exceedingly beautiful, almost Schubertian, *Andante con moto*, and in the *Meno mosso*. The fugal finale, too, was rendered with admirable clarity and precision. The last movement of the Delius Quartet was played with closer understanding; there was some lack

of poetic feeling in conception of the others. Arthur Bliss's Oboe Quintet will be included in the programme on February 25th.

R.C.M. PATRON'S FUND REHEARSAL.

One composer and five executive artists had place on Friday's programme at the Royal College of Music. As a matter of fact, Mr. Norman Demuth appeared in both capacities, for he conducted his own Concertino for Pianoforte and Orchestra in very competent and assured fashion. This work consisted of three brief movements—*Andantino con moto*, *Allegro ritmico*, and *Adagio ma non troppo*. The first and last, romantic in style, were linked by recurrent phrases and a more or less continuous mood of gentle melancholy. The middle one, taking modern liberties with instrumental technique but introducing no particularly modern material, seemed to lack connection in a way not accounted for by mere difference of pace and attitude. The solo part was very sympathetically played by William Gurney (R.C.M.), Constance Spencer (R.C.M.) was the pianist in Mozart's Concerto in A (K. 488) and Daphne Serre (Guildhall Sch. Mus.) in the Delius Pianoforte Concerto in C minor. Though very different in style and temperament both displayed good executive ability. Miss Serre exhibited a very promising sense of poise in the slow movement. Elsie Learner (Guildhall) sang the "Inflammatus" from Dvorak's *Stabat Mater* with a very rich contralto voice which, when properly evened and developed, should be a valuable professional asset. Kenneth Bourn (Guildhall), who conducted the Delius Concerto, promises to do very well in that branch. He did not get in all respects the responses he demanded, but considering the short time at disposal for rehearsal he got a surprisingly firm and flexible grip on the New Symphony Orchestra. Mr. Aylmer Buesst directed the rest of the Rehearsal.

THE HALLE ORCHESTRA.

The last concert of this fine series was devoted to excerpts from the Wagnerian Ring. Sir Hamilton Harty, conducting from the Richter score, showed himself thoroughly at home in this music, and so did his men. We congratulate them on a brilliant performance of the orchestral interludes and great skill and judgment in accompanying the voices. The strings distinguished themselves on this occasion. The programme included "The Ride of the Valkyries," Act III, Scene 3 from "The Valkyrie," "Forest Murmur" (Siegfried), "Siegfried's Rhine Journey" (Twilight of the gods) and from the same, the "Intermezzo" and Scene 3 from Act I, "Siegfried's Death March" and the "Finale." The singers were Florence Austral, Muriel Brunskill and Robert Parker. Mr. Parker sang Wotan's music with zeal and intelligence, but lacked volume and depth to fill that role. Florence Austral's voice rang out

magnificently on the upper notes and was the more surprisingly full and sweet on the lower. Muriel Brunskill, too, had all the warmth, the welling richness needed to convey the eloquence of Wagnerian opera, and in addition, great dramatic power. The dialogue, in Part II. of the concert, between Brynhilde and Wotan was nobly sung, and fully appreciated by the audience.

London is glad to know that we are to have another series of visits from the Manchester men in the autumn.

ELIZABETH SCHUMANN.

How many times have I heard the beloved Elizabeth sing "Lied im Grünen"—and never without freshness as of the spring itself. As spring creates in a mere railway cutting a little paradise so she clothes the most oft-heard songs with the magic of a purely musical voice. It is not a great voice or a great manner. It is, sometimes, even a very very little frayed at the edge. But there is no voice tenderer, more exquisitely lyrical in such *Lieder* as "Im Abendrot" and "Der Schiffer" (Schubert) and Schumann's "Lotosblume," "Mondnacht" and "Der Nussbaum" and Strauss's "Freundliche Vision." She sang us two new Strauss songs—"Three Augen" and "Liebesgeschenke"—dedicated "to my friends Elizabeth Schumann and Carl Alwin." They were cleverly constructed songs, but they lacked the spontaneity and persuasiveness of his best, and best-known. Mr. George Reeves was, as ever, a perfectly adaptable accompanist.

FORTHCOMING CONCERTS AND RECITALS.

TO-DAY.—Queen's Hall, 8: London Orator Society gives Elgar's "Apostles," conducted by Mr. Arthur Fagge. Aeolian, 8.15: Orchestral Concert conducted by Mr. Thomas McGuire. Wigmore, 8.30: Moise-witch.
Thursday, 13th.—Aeolian, 8.15: London Concert Orchestra, conducted by Dr. Coleman Young and Mr. Arthur Parfrey. Wigmore, 8.30: Arturo Bonucci, violoncellist.
Friday, 14th.—Queen's Hall, 8: B.B.C. Symphony Concert. Wigmore, 8.30: May Harrison's Chamber Concert.
Saturday, 15th.—Wigmore, 3: Elly Ney, Aeolian, 3: Harriet Cohen.
Monday, 17th.—Queen's Hall, 8: British Women's Symphony Orchestra, conducted by Dr. Malcolm Sargent. Aeolian, 8.15: Evelyn Howard-Jones, pianist. Wigmore, 8.30: Jean Hamilton, pianist.
Tuesday, 18th.—Tufton-street West-minster, 5: The Music Society. Aeolian, 8.30: Cooper Chamber Concert. Grotian, 8.30: Beveridge Webster's pianoforte recital.

(Continued from next column).

pathetic part, and Mr. Barry Lyndon, in the person of a taxi-driver, introduced the ready humour of the streets. Mr. Hilton Allen as Charles, a gentleman's gentleman, was remarkable for his resourcefulness and poise.

"ALMOST A HONEYMOON."

AT THE GARRICK.

Farcical Comedy in Three Acts by Walter Ellis. Produced at the Garrick Theatre on Tuesday, February 4th, 1930.

Charles Hyton Allen
A Bailiff Christopher
Basil Dibley Gerald Price
Mrs. Brent Grace Lane
Cuthbert de Grey Lamont Dickson
Rosalie Quilter Renee Kelly
Mr. Dixon Edward Thane
A Taxidriver Barry Lyndon
Producer Walter Ellis

Mr. Walter Ellis's farcical comedy was originally produced at Blackpool about a month ago. London audiences are now given an opportunity to sample its robust fun. That there are still, in spite of latter-day sophistication, numbers of people able to enjoy the old-fashioned though still sprightly class of entertainment which it belongs, was amply proved on the first night. The three acts passed to the continual accompaniment of that loud, unquestioning laughter which it is the farce writer's business to provoke.

The story is concerned with the fortunes, or rather the misfortunes of the usual young gentleman of farce who is chronically, dangerously hard-up, but who has a rich uncle who may die at any moment and leave him his fortune. Basil Dibley's financial state was so involved that he was prepared to fly from his comfortable Mayfair flat and take up a post in Penang. His successor in his home was to have been Rosalie Quilter, a delightful girl about to marry, for some unaccountable reason, Cuthbert de Grey, a hypochondriacal gentleman with curious falcetto notes in his voice. Rosalie moves into her new abode alone; she has a bath and goes to bed. Presently Basil, who has been celebrating his last evening at home by drinking too much champagne, is escorted up by a taxi-driver. He fails to notice the presence of the lady in the bedroom which recently was his own, and climbs into the second bed. Next morning the two young people discover the compromising circumstances under which they have passed the night. Their embarrassment is increased when Cuthbert, the prospective bridegroom, knocks on the door. However, that decidedly odd person is not a bit put out when he realises the position, and his composure exasperates his fiancée so much that she refuses to marry him. The uncle conveniently dies and leaves his nephew a quarter of a million, so the way is now clear for Basil and Rosalie to declare their mutual love. This amiable nonsense was acted with the requisite speed by Mr. Gerald Price as the mercurial Basil, and Miss Renee Kelly, deliciously pretty and self-possessed as Rosalie. Mr. Lamont Dickson, amusing as that male counterpart of an old-maid, Cuthbert de Grey, was responsible for many of the liveliest moments in the play; and Mr. Edward Thane as a representative of a firm of solicitors was suitably consequential. Miss Grace Lane was good in an unsym-

(Continued in preceding column).

Theatrical Gossip



Musical "Musketiers" for Drury Lane.

The last weeks are announced of "The Sleeping Beauty" at Drury Lane. The next production will be a musical version of "The Three Musketeers," with a book by William Anthony McGuire, lyrics by P. G. Wodehouse and Clifford Grey and music by Rudolf Friml, who was responsible for the score of "Rose Marie."

Sir Alfred Butt is now busily occupied in engaging a cast, and active rehearsals will start very shortly. The part of D'Artagnan will be played by Mr. Dennis King, an Englishman who went to America some years ago, and has become famous in that country as a most attractive and popular exponent of romantic light opera.

Next Green Room Rag.

An outstanding feature of the third of this season's series of Green Room Rags to be given at the Queen's Theatre on Sunday evening, February 23rd, will be an old-fashioned London music hall in mid-Victorian days with chairman, waiters and chairmen's favoured guests complete.

The chief ragpickers will be Mr. Herman Finch. He will be supported in the music hall scene by Miss Cecily Courtenay, Miss Heather Thatcher, Miss Carrie Hardwick, Mr. Henry Caine, and Mr. Sydney Howard, all of whom will represent music hall artists of bygone days. Mr. Mark Lester will act the part of the chairman. Miss Phyllis Bedells has promised to assist with some of her beautiful dancing, and among the authors whose original plays will be performed are Mr. Cyril Campion and Mr. Austin Melford.

The "Half-Term Theatre."

Nowadays, when so much is done for children, it is astonishing that no special provision has hitherto been made for the entertainment of school-children on their half-term holiday. To supply this long-felt want, a new venture, The Half-Term Theatre, has made its appearance, and on Monday, February 24th, at the Embassy Theatre, Swiss Cottage, N.W.1, two performances will be given at 3 and 7 o'clock of one-act plays and acted folk-songs.

In designing the programme, attention has been given to the varied tastes of boys and girls of all ages, and the company will include a number of children who will be devoting their holiday to the entertainment of their school-fellows.

New Philipotts Play.

To-morrow (Thursday) Sir Barry Jackson presents "Devonshire Cream," by Eden Philipotts, at the Playhouse. This three-act comedy is of the same "vintage" as "The Farmer's Wife" and "Yellow Sands." Sam Livesey, Horace Hodges (in a kind of "Chordless Ash" part), Mary Jerrold and H. O. Nicholson are included in the cast, as also is Phyllis Shand, who was Sibley in "The Farmer's Wife."

Malvern Shaw Festival.

Sir Barry Jackson is receiving numerous enquiries about this year's Shaw Festival at Malvern. But nothing beyond the date (August 13, 30) has yet been settled. "The Apple Cart," still as prosperous as ever at the Queen's, will be given again, but the other plays—which may or may not include a new one from G.B.S.—remain uncertain.

The New Ritz Theatre.

The week of March 24th sees the opening, by Leo Ehrman, of the new theatre in Soho—off Cambridge Circus, christened the Ritz, where he will present "Rio Rita," the Guy Bolton-Fred Thompson-Harry Tierney-Joseph McCarthy musical play, which has enjoyed a run of fourteen months in New York. The seating capacity is 1,650.

Revival of "The Sorcerer."

At the Savoy Theatre to-morrow (Thursday), Mr. Rupert D'Oyly Carte will revive "The Sorcerer." This opera was first produced at the Opera Comique on November 18th, 1877, and was responsible for the introduction of Mr. George Grossmith and Mr. Rutland Barrington to the stage.

The libretto was founded on a story which Gilbert contributed to a Christmas number of one of the leading weekly illustrated papers. The cast will be as follows:

Sir Marmaduke Pointedextre Darrell Fancourt
Alexis Charles Goulding
Dr. Daly Leo Sheffield
Notary Joseph Griffin
John Wellington Wells Henry A. Lytton
Lady Sangazore Bertha Lewis
Aline Winifred Lawson
Mrs. Partlet Anna Bell
Constance Marjorie Eyre

Shakespeare Back to the Court.

In Charles Macdonald's revival this (Wednesday) evening of "Hamlet," S. Esme Percy plays the title part. Mr. Macdonald returns to the legitimate stage after a retirement of over twenty years to play Polonius. He made his stage debut as long ago as 1884 in "Ingomar." His stage-daughter, Ophelia, in the "Hamlet" production will be Gabrielle Casarelli, who recently made a considerable success at the Gaiety Theatre. Other prominent members of the cast are Miriam Lewes as the Queen Gertrude, John Laurie as King Claudius, and Neil Porter as Horatio.

A feature of the production is the novel permanent setting devised by the producer, Peter Godfrey, which by the original manipulation of stage-lighting permits of the continuous action of the play without any change of scenery or dropping of the curtain. "Hamlet" is being presented by Mr. Macdonald for a run; and at the end of this indefinite period, the Shaw revival series will be resumed.

"Camille in Roaring Camp."

The leading lady of "Camille in Roaring Camp," the Ventures Society's production at the Strand Theatre on Sunday evening next, will be Miss Margaret Bannerman. Others in the cast will be Mr. Ben Welden, Mr. Leslie Mitchell, Mr. Roy Emerson, Mr. Hubert Harben, Mr. Grosvenor North, Miss Sara Allgood, Miss Helen Goss, Miss Vera Pierce and Miss Gipsy Raine, who is a great grand-daughter of Charles Dickens.

The Cosmopolitan Theatre.

Three of the forthcoming productions of Mr. J. T. Grein's Cosmopolitan Theatre will be given at the Arts Club Theatre. The first, on Monday next, is "The Bolt From the Blue," a Viennese comedy by Hans Chlumberg. It will be played in German by an English company, including: Minnie Blagden, Joan Clement Scott, Betty Hardy, George Merritt, Guy Pelham Boulton, Evelyn Williams, Gerald Cooper, and Tristan Rawson. Racine's "Phedre," due on March 2nd, will also be played in French by an English company headed by Sybil Thornehill.

"La Piccola," an Italian comedy by Massimo Bontempelli, will be given on March 16. It will be played in Italian, the principal parts being allotted to Gabrielle Casarelli, Joyce Warwick, Victoria Rietti, and Esmé Percy. Early in April, a Russian play will be played in Russian with Mr. and Mrs. Boris Ranevsky in the leading parts.

Gala Night at the Shaftesbury.

Many of the foreign delegates to the Naval Disarmament Conference are seeking relaxation by a visit to the Shaftesbury Theatre. To-morrow (Thursday) night, the American Mission will pay an official visit, and the Shaftesbury will be decorated with British and American flags. On the following evening the Italian Mission will visit the theatre and, as arrangements near stage, the Japanese Mission will see the play on February 20th.

Gilbert Miller's Return.

Mr. Gilbert Miller, who in association with Mr. Charles Hopkins is producing the piece, is en route to London from New York, bringing with him a substantial bagful of plays for London, including the Lyric Theatre, of which he will take possession in due course. In conjunction with Mr. Maurice Browne, Mr. Miller has a number of "Journey's End" companies touring the States.

The Author of "Michael and Mary."

Mr. A. A. Milne has gone off to Switzerland with the knowledge that his play, "Michael and Mary," at St. James's Theatre, bids fair to be one of the season's successes. The Bond-street libraries have made a substantial deal, which assures the piece a long life in any case.

"Othello" Revival.

After rejecting a considerable number of big offers during the last thirty years, because he "wasn't interested in the theatre," James Pryde has now agreed to design the scenery and costumes for a production—that by the Maurice Bowne, Ltd., of "Othello"—in late May, probably at the Globe Theatre. There will be seven full sets of scenery, and the costumes will number four. Mr. Pryde will have the collaboration in the matter of the costumes, of Mr. Sheringham.

Edwin T. Heys.

It will be of interest to the profession to hear that Mr. Edwin T. Heys, at one time manager for Miss Horniman at the Gaiety Theatre, Manchester, has opened the Craigweil Restaurant at 47, Peter Street, in the heart of Manchester's theatreland, where old friends and new will be fraternally welcomed. For the benefit of the profession, service is specially provided from 1 to 10 p.m. on Sundays.

The Brixton Theatre.

Mr. Chris Mason, the popular manager of the Brixton Theatre, reports that the pantomime business has exceeded all previous records. There were special nights on Thursday and Saturday, when a rare spirit of jollity and conviviality prevailed. "The Constant Nymph" opened here on Monday, and future bookings include Mr. Percy Hutchinson in "The Luck of the Navy," "Peter Pan," "Charley Peace," "Murder on the Second Floor," "Rape," Miss Eva Moore, in "Getting Mother Married," and "By Candlelight."

Oxford Preservation Trust Matinee.

Max Beerbohm, John Buchan, Hastings Turner, Compton Mackenzie and Helen Simpson are five of the famous authors who have written special material for the Oxford Preservation Trust Matinee to be held at the Haymarket Theatre on the 25th February next. Mr. Compton Mackenzie has dramatized a chapter from his book, "Poor Relations," which is to be called, "Babes in the Zoo," and it will be acted by Clara Grell, Dora Gregory, Ann Casson, Reggie Smith and Grayley Edwards. L. E. Berman is to produce. Max Beerbohm's amusing burlesque "Savonarola" will be another of the items of a brilliant programme, in which A. P. Herbert, the famous humorist, James B. Fagan, Robert Harris, Fisher White, Viola and Iris Tree will appear. John Buchan has written a special prologue which is to be spoken by Lilian Braithwaite, an old supporter of the O.U.D.S. Guy Warrack, one of the foremost among young British composers, is to take charge of the orchestra.

The Performing Motor-Car.

Most people who have seen George Clarke make a baby motor-car "dance" on the stage in "Darling, I Love You," at the Gaiety Theatre, believe it to be a trick car. This is not the case; the car is an ordinary one, and it is Mr. Clarke's clever manipulation of gears and brakes which cause the vehicle to "perform."

Revue Girls' Rugger Challenge.

The Rugger match played between two attractive teams of girls in correct football attire is one of the most popular items of "The House that Jack Built" at the Adelphi. Now "Captain" Marjorie Gascoigne, who is also the Ballet Mistress, on behalf of the Adelphi Rugger Girls, issues a general challenge to any other feminine Rugger team, theatrical or otherwise, to play them a match. "Until this offer is accepted," she adds, "we naturally regard ourselves as being at the top of our class, a self-estimate which will be very hard for anyone to shake!"

"Damask Rose" for Savoy.

The Gilbert and Sullivan opera season, which extends to March, will be followed by Mr. Robert Courtneidge's production of "The Damask Rose." The Chopin music is arranged by G. H. Clutsam, of "Lilac Time" fame.

"The Thirteenth Hour."

On Monday, Mr. J. Bannister Howard produced a new drama, "The Thirteenth Hour," by Adelaide Foster, at the Opera House, Dudley. The cast includes Philip Yale Drew, Ellis Holland, Geo. Fredericks, A. J. I. Robertson, Charles Hodder, Phyllis Walker, Mollie Walker, Miss St. Elmo, and Dolores. The tour is under the direction of Mr. Herbert St. John.

The Children's Theatre.

"Jack and the Beanstalk" ended its successful run at the Children's Theatre on Saturday. The theatre will reopen on February 22nd with a variety programme, comprising the most successful items from previous programmes, which will be given for two weeks.

"Cochran's 1930 Revue."

Charles B. Cochran has made arrangements with Messrs. Clayton and Waller for Ralph Reader to produce all the dances and ensemble in his new revue. The cast is now complete and includes Ada May, Maisie Gay, Nikitina and Serge Lifar (from the Russian Ballet), Roy Royston, Eric Marshall (from the concert platform), Joan Clarkson, Jane Welsh, Gunda Mendel (a well-known singer of folk songs), Jack Powell (a trap drummer), Fowler and Tamara (the dancers), Barry Fitzgerald (from the Abbey Theatre and lately in "The Silver Tassie"), Douglas Byng, Manaka and "Mr. Cochran's Young Ladies."

There will be two ballets, designed by Boris Kochno, with music by Lord Berners and Henri Sauguet. Choreography by Balanchine and Lifar. They are entitled "Night" and "The Freaks." Oliver Messell, Kit Wood, Christian Berard, Doris Zinkeisen and Rex Whistler have been entrusted with the designing of the scenery and costumes.

The finale of the first half of the programme shows Piccadilly in 1930, 1880 and 1830.

"Q" Theatre.

On Monday, February 17th, the latest play from the pen of Cyril Campion will be produced at the "Q" with the intriguing title of "Watch Beverly," and with a cast headed by two such favourites as Arthur Margerson and Mercia Swinburne, supported by Bruce Belfrage, Fanny Wright, Fernley Bishop, Ethel Beale, Cecil King, Muri Moncrieff, Reginald Long, Ronald Sinclair and the author himself. This production should indeed prove interesting. Everyone will remember E.B., and in his latest play, Mr. Campion has created an even more lovable character. Up to date, he has had five plays produced at the "Q," all of which have enjoyed a West End run after their try-out at the popular Kew play house. The author is himself producing "Watch Beverly."

Julian Wylie's Discovery.

Julian Wylie will introduce a new composer to London when he produces "Here Comes the Bride" at the Piccadilly Theatre on Thursday, February 20th. Arthur Schwartz, a young man of Russian parentage, was found by Wylie in New York in the employ of a famous firm of music publishers. To them, he was just one of the crowd of composers turning out numbers to order. When Julian Wylie picked him out from scores of others and gave him a contract, they woke up and took some notice, with the result that he was commissioned to write the music for "The Little Show" at the Music Box, which is one of New York's successes.

Schwartz came to London and wrote the music for "Here Comes the Bride" in Wylie's office. Mr. Wylie thinks there are at least three numbers in the score which will set London whistling, particularly "High and Low," "Here Comes the Bride" and "The Little Show." There is a clear and well constructed story written by R. P. Weston and Bert Lee and based on a play by Edgar Macgregor and Otto Harbach, which Wylie acquired. Its scenes are laid in London and South America, and there is a very picturesque carnival scene in a Spanish South American town. The transit of the characters from one Continent to another will be shown in a novel manner.

"THE COMMAND TO LOVE."

AT THE ARTS THEATRE.

A Comedy in Three Acts, by Rudolf Lothar and Fritz Gottwald, adapted by Herman Bernstein and Brian Marlow, and revised for the English stage by Bernard Moravia, presented by Gordon Harbord in conjunction with the Arts Theatre Club, at the Arts Theatre on Wednesday, February 5.

Lackey Edmund Nash
Prince Munter Norman Loring
The Ambassador from the Republic of Nullepart Frederick Calley
Marie Anne Stella Arbenina
Gaston, Marquis du Saint Lac Arthur Pusey

Emile Ardille Arthur Pusey
Don Tomas Martini Herbert Ross
Mannella Barbara Hoffe
The War Minister of Tierra di Buena Esperanza R. H. Hignett
The Minister of Foreign Affairs of the Republic of Nullepart Frederick Calley
Producers V. Graham Browne and Norman Loring.

This is a very amusing entertainment, for it is as adroit as it is witty. The situations are familiar but are freshly treated, and if the idea is cynical—not to say audacious—the fun is too light-hearted to be taken seriously. The play would probably run for months in a small theatre. "The Command to Love" is an Austrian comedy and has come to England by way of America, the final version having been done by Mr. B. Marlow. The scene is set in a part of Ruritania which is known as Tierra di Buena Esperanza, and the neighbouring state of Nullepart is anxious to effect some sort of treaty. The obstacle is the War Minister of Esperanza, who has the last word with the King. The War Minister has an attractive wife, and she is the only person who has been known to sway his indolence. On the other hand, Gaston, the Military Attaché to the Embassy of Nullepart, is a very handsome young fellow who is chosen because of his reputation as a gallant. He has apparently left broken hearts wherever he has been; in Esperanza he has been known to reduce since he was appointed three months before. His neglect is an insult to the ladies of that country and even His Majesty has sent a gentle hint that something is expected from Gaston. The truth is that the Military Attaché is having an affair with his chief clerk, the beautiful Marie Anne, who is jealous of her husband's lack of interest in her. He does, her husband will know ever, and his career will be ruined. And this brings us to the diverting situation when Gaston is commanded by his chief in the name of the republic to make love to Marie Anne, the wife of the War Minister. He is forced to do so for the sake of his country, and there is a very amusing farcical second act, with one scene of sparkling comedy, in which Gaston and the two husbands and their wives are involved. It is extraordinarily successful fun and the last scene is a delectable out of the situation. The amusement is kept up quite as adroitly in the final act, in which Gaston is always on the edge of being found out by his chief and the War Minister, as well as by each of the ladies in the case. He escapes in a moment and is eventually advanced in the Diplomatic Service.

The Arts Theatre production was a triumph in plot and all the parts were not perfectly cast. With a more finished performance, the enjoyment could be greatly increased, but Mr. Frederick Calley's acting as the old diplomat whose wife is a chief clerk, who is jealous of her husband's lack of interest in her, was a perfect comedy characterisation. It is difficult to imagine the part being better played. Miss Stella Arbenina and Miss Barbara Hoffe did only a little less well as the two ladies; and Mr. Arthur Pusey, though he looked the perfect gallant, lacked somewhat in lightness of touch as Gaston. Mr. R. H. Hignett was excellent as the War Minister, and other notabilities were taken by Mr. Norman Loring, Mr. Frederick Calley and Mr. Arthur Pusey. Mr. Arthur Macrae was enjoyably amusing as a diplomatic "cub."

G.W.B.

"DINNER IS SERVED."

AT THE PLAYERS.

A Farceical Comedy, by Alan Mowbray, produced at the Players' Theatre on Friday, February 7th, 1930.

Flossie Doris Johnstone
Mary Bishop Dorothy Neave
John Barron Norman Chidsey
James Baltham Robert Cote
Jack Hamilton Terence Matthews
Producer Terence Matthews

This farceical comedy might have been moderately amusing, given a swift, snappy production. As it was, it limped rather badly, and its nonsense, robbed of all spontaneity, struck one as being forced and unfunny. The action of the piece is supposed to take place within the space of a few hours one evening; but at the end it seemed as if we had been watching complications lasting for weeks.

Billy Bishop, we gather, was a failure as a husband. He was kind, gentle, thoughtful and faithful, but his wife felt that he lacked exciting possibilities. She began to tire of him, and Billy, in an attempt to regain her affections, made a pathetic effort to be the devil of a fellow that she wanted. So he went into the kitchen and stared at the ankles of the queen of that region. And cook, fearing that she was about to be insulted, threw the beef at him. That delayed dinner for a while, and Billy and his guests, in the interval of waiting for the meal, passed the time indulging in a series of mock and experimental love scenes, the precise reason for which it was a little difficult to discover.

The best performances came from Miss Doris Johnstone, amusing as the ruffled cook, and Mr. Robert Cote, who brought out very well the palpitating Billy's want of confidence. Mr. Lester Matthews and Miss Dorothy Neave displayed considerable self-possession as Billy's friend and Billy's wife. But they put nothing into their parts that wasn't already there. And "Dinner is Served" is emphatically the type of play which calls for improvisations on the part of the actors.

"JOHN CLUTTERBUCK."

AT THE "Q" THEATRE.

A Dramatisation in Three Acts of the novel by Judge Rugg. K.C. The Earl of Elvington

Rates John Boddington
Downer Countess of Elvington Frank R. Robertson
Elizabeth Vaughan Elizabeth Vaughan
Hilda Marchmont Doreen Moss
Lady Caroline Duncum Audrey Belfield
Roger Jack Livesey
Eileen Dorecourt Rosemary Bamber
Robert MacOrpen Alexander Gillette
John Clutterbuck Guy P. Ellis
Inspector Willis James A. Storey
Kenneth De Romancourt Stuart Chedburn

Alec Smith V Vivian A. Baron
Rosie Beryl Riggs
Producer Ethel Whitty

This play is a dramatised version of Judge Rugg's novel of the same name. Considerable mystery attaches to the identity of the person who has prepared this version, although we understand it is not the author himself. Moreover, not having had the advantage of reading the novel in question, it is somewhat difficult to determine how well the adapter has done his (or her) job.

The play contains, however, plenty of the stuff of which good dramas are made. The story, in brief, is concerned with the unraveling of the murder of the Earl of Elvington. There are several people to whom suspicion could justifiably be attached—notably the Earl's younger brother, Roger, his half-brother, Kenneth, and even the Dowager Countess herself. The real perpetrator turns up, however, in the least expected quarter—and it would not be fair to disclose who it is. In fact, the play, despite some stilted dialogue here and there, maintains its interest to its last line. On the whole, therefore, the work must have been quite reasonably well translated from the book to the stage.

Some very capable pieces of acting help in the general success. In the title role—John Clutterbuck, by the way, is a famous bar-ister. Mr. Guy P. Ellis gives a very fascinating embodiment. Equally prominent in the picture is Mr. Jack Livesey as the suspected hero (a fine concealment piece of work this). Mr. John Boddington makes a duly unpleasant figure of the ill-fated Earl; Mr. Alexander Gillette has a part after his own heart as Clutterbuck's canny confidential clerk, while other masculine roles are neatly filled by A. Storey, Stuart Chedburn and Messrs. Frank R. Robertson, James Vivian A. Baron.

The female side of the cast contains quite a galaxy of beauty. Each in her way fills the bill nicely; Miss Rosemary Bamber, tender and appealing, as the heroine; Miss Elizabeth Vaughan, excitable and volatile as the exotic dowager; Miss Doreen Moss, soulful as a "psychic" intervener; Miss Audrey Belfield, modern aristocrat, and last but not least, Miss Beryl Riggs, full of colour as a resurrection from the Earl's past.

"OWNER GONE ABROAD."

AT THE "Q" THEATRE.

An Anglo-American Comedy in Three Acts, by Giles Dugdale, produced at the "Q" Theatre, Kew Bridge, on Monday, February 3rd, 1930.

Pordidge Rupert Harvey
Sir Gootrey Ian Bracestead
Lady Monksleigh Miss Dibley
Barbara Rathmel Sheila Barry
James Baltham Royce Carden
Mr. Bagshaw C. Harman Phelps
Mr. Carter Guy P. Ellis
Princess Wallenski Sybil Jane
A Reporter Vivian A. Baron

"Owner Gone Abroad," the new Anglo-American comedy which was seen at the "Q" Theatre last week, is the work of Mr. Giles Dugdale, who has already won success as a novelist. Much comic capital (not to mention satire) is made out of the idea of an American millionaire transporting an old English country-mansion en bloc to the States. In their new venue, suits of medieval armour, for instance, conceal loud-speakers, and a rare specimen of a sedan chair is found, on inspection, to have transformed itself into a telephone booth. This excellent central idea is embellished with a sort of double love theme, and the little comedy keeps up its interest to the end.

A very important character is an old butler, Pordidge. This was played in perfect manner by that polished actor, Mr. Rupert Harvey. Another star in the cast was Miss Mary Dibley, who brought all her skill and poise to bear on the part of an aristocratic matron—but not so matronly as all that. Others who acquitted themselves honourably were Miss Sheila Barry and Mr. Ian Bracestead, as a pair of pleasant juveniles; Miss Sybil Jane, who took up the part of Princess Wallenski at very short notice, and Mr. Vivian A. Baron, who makes the most of his few opportunities as a reporter. This play sees the return to Kew of that excellent producer, Mr. Norman MacDermott.

FORTHCOMING EVENTS.

TO-DAY—"Hamlet, Court."
FEBRUARY 11th—"Devonshire Cream," Playhouse.
FEBRUARY 11th—"Silver Wings," Dominion.
FEBRUARY 16th—"Das Blane vom Himmel" (in German), Arts; "Camille in Roaring Camp," Ventures Society; Strand; Valentine Dinner and Dance, O.P. Club; Inaugural Dinner of the Camargo Society, Hotel Metropolitan; Lady Ratlings Ball and Cabaret, Kit Kat Club.
FEBRUARY 17th—"Watch Beverly," "Q" Theatre, Cambridge; "To Meet the King," Coliseum; "My Wife's Family," Prince's, Bradford.
FEBRUARY 18th—"A Night Like This," Aldwych.
FEBRUARY 20th—"Here Comes the Bride," Piccadilly.
FEBRUARY 21st—"Penelope Forgives" (1890 Players), Century.
FEBRUARY 23rd—"Green Room Rag," Queen's.
FEBRUARY 24th—"The Dark Lady of the Sonnets" and "Androcles and the Lion," Old Vic; Half-Term Theatre, Embassy.
FEBRUARY 25th—"Savonarola Brown" (mat.), Haymarket.
MARCH 5th—"The Lady of the Camels" (with Tallulah Bankhead), Garrick.

"DANDY DICK."

REVIVAL AT THE LYRIC, HAMMERSMITH.

A farce in three acts, by Arthur Pinero, revived at the Lyric, Hammersmith, on Wednesday, January 29th, 1930.

The Very Rev. Augustin Jedd, D.D. Nigel Playfair
Salome Iris Baker
Sheba Margery Binner
Georgiana Tidman Marie Lohr
Blora Alfred Clark
Sir Tristram Mardon, Bart. R. Rowe

Hatcham Arnold Pilkham
Major Tarver George Skellan
Mr. Darby Basil Moss
Noah Topping Reynar Barton
Hannah Topping Alice Bowes

It is probable that this farce, first produced at the Court Theatre in 1887, has improved with age. Certainly the appreciation it wins to-day is of a finer quality than that which was lavished on it when it originally appeared. Then it had little more to commend it than unflagging invention and high spirits. Now, however, it has gained a sort of period charm; we forgive its forced and unnatural humour and situations, and enjoy its quaint formalism and comic characters who, having lost their former "made-to-measure" attributes, now appear as somewhat wistful relics from a dead age. Watching this play is rather like turning the yellow leaves of an old volume of "Punch."

The piece is made to the old Pinero recipe of showing respectability in an invidious situation. We are shown how the peaceful atmosphere of the Deanery, at St. Marvell's is upset by the Dean's two daughters running up a secret dressmaking bill and sneaking out in the dead of night to attend a fancy dress ball; by the arrival of the Dean's long lost sister, a woman of the unparalleled horseyness and masculinity of appearance; and last, by the Dean's getting involved in transactions of the turf and being locked up for a supposed attempt at houching the favourite.

The author contrives, too, to poke malicious fun at the Army of those days by introducing two extraordinary officers in the persons of Major Tarver and Mr. Darby. These create a very comic impression when they appear, first in the curious pill-box caps and extravagantly cut breeches of the period and afterwards dressed as two cavaliers, for the fancy dress ball. There are subsidiary characters in the persons of a red-headed policeman, a miserably cook, a villainous butler, and a racehorse owner and his groom, both straight from Surtees.

The play was lovingly acted by a company who showed no inclination to make their own fun at its expense. Sir Nigel Playfair brought a touch of graciousness and urbanity to the part of the Dean; and the mock intensity of his acting, when the harassed man is tempted to make his little flutter on the race, was excellent fun. Miss Iris Baker and Miss Margery Binner were daring within the very narrow circle prescribed for Victorian maidens; Mr. George Skellan's study of dyspepsia as Major Tarver was almost pathological in its attention to detail; and Mr. Basil Moss was suitably vacuous as young Mr. Darby. The surprise of the evening came from Miss Marie Lohr, whose first appearance as Georgiana (usually known as George) Tidman, the Dean's very many sister, created a major sensation. This was a superb piece of characterisation which never became exaggerated, although the temptation to overdo it must have been present all the time. The audience was noisily appreciative. Sir Nigel Playfair's flair for discovering pieces worth a revival shows no sign of diminishing.

[The above article was held over last week owing to excessive pressure on space.]

"THE ERA," 90 YEARS AGO.

THE THEATRES.

OLYMPIC.—This little Temple of Minus is likely to maintain the reputation acquired for it by the admirable management of Vestris. The company has been selected with great care and judgment, and includes Mrs. Glover, Mrs. Anderson (Bartolozzi), Miss M. A. Atkinson, Mrs. Garrick, Miss Fitzwallier, Forester, Baker, Wild (an actor who has never yet had a fair chance), Turnout, etc. Mr. Butler is the present lessee. We heartily wish him the success he appears so anxious to deserve.

NEW STRAND.—On Friday Miss Chalmers took a benefit at this pretty little theatre, which was opened for the occasion. The entertainments consisted of "Robert Macaire," "A Day in Paris," "My Neighbour's Wife," and a new farce called "Venus and her Hobbies." In the first, Mr. Cooke performed the part of Jacques Strop with great effect, while Miss Cooke personated Marie with a degree of feeling so much beyond her years, as to afford a decided prognostic of future eminence. In the new burlesque of "Venus and her Hobbies," Mr. Ryan, as an Irish Officer, made a capital hit, and sang the "Rale old Irish Gentleman" so quietly, yet so drolly, as to put broad caricature out of countenance, and command an universal encore. The house was well attended, and the audience included many persons of fashionable distinction.

CROYDON.—Messrs. of the Theatre Royal, Drury-lane, took a benefit at this house on Thursday last, and had a very excellent house. "The Beggar's Opera" was the first piece, in which Fraser, Leffler, Addison, Attwood, and Miss Collett gave their valuable services. After the opera, Mrs. Worrell danced her celebrated Highland Fling, Leffler's "Lads of the Village" was the gem of the evening. Reprinted from "The Era," February 9th, 1840.

THE AMATEUR THEATRE.

MINISTRY OF HEALTH O. & M.S.

The Ministry of Health Operative and Musical Society gave a very fine performance of "The Rebel Maid" at the New Scala Theatre on January 29th and 30th. Miss Jean Mackie was entirely worthy of the special preparations made for the first appearance of "The Rebel Maid," her voice being delightful and her acting of a high standard. Miss Muriel Maud gave a pleasing interpretation of Abigail, the maid, and helped to make the best things of the evening. As Lady Elizabeth Weston, the hopeful and finally successful spinster, Miss Jessie Holland played easily and really looked distinguished.

Failure to display emotion, despite the many and varied occasions for it, made Mr. Arthur Buddell's performance of Derek Lamscombe good instead of excellent. Mr. Bertram Le Townroe, with a powerful voice, a stalwart figure and much acting ability, made an admirable Sir Stephen Crespigny. As Lord Milverton, Mr. John Carlton played and sang with a fine sincerity. Mr. Fred Stanley, in the part of Solomon Hooker, Mr. George Pepper, as Septimus Bunkle, and Mr. John Austin, in the smaller rôle of Sam, all acted comic parts with outstanding success. Mr. Loudoun Baird was a good Captain Percy Jerome, and Mr. Roy World made the necessary instantaneous appeal as a very late arrival, William, Prince of Orange.

The production by Mr. Herbert Jennings was brisk but revealed a few carelessnesses, and the musical direction by Mr. Ernest Coward was generally good.

THE "CENTELS."

The "Centels" (Central Telegraph Office) tried with a fair amount of success to squeeze a quart into a pint bottle when, on the comparatively small stage of the Cripplegate Theatre, they produced with a large chorus "Les Cloches De Corneville" on January 27th to 29th. An important part of the action during Act II. was unfortunately not seen from at least a part of the stalls.

Miss Winifred Lenthall played Serpolette in her usual distinguished manner. Apparently a newcomer to the top of the bill, Miss Mabel Slade was a little nervous, but when she had an occupation for her hands (as in the bell song) she was confident and excellent.

As the Marquis de Corneville, Mr. C. G. Blundell was good, despite a voice which was somewhat strained. Mr. Arthur Boyce was an unsurpassable figure of fun as the Bailie, and Mr. Bertie Figg, as Gobo, the Bailie's shadow, was by no means cast in the shade. Mr. Frank Barker as Grondelieu, acted excellently and revealed a tender voice of great beauty. Gaspard, the miser, provided Mr. F. V. Morey with acting opportunities which are seldom afforded.

by comic opera, and he was worthy of every one of them. In this connection, however, there was a slight fault in the production. The mist held the stage too long during Act II. The male chorus was more in the picture than usual in productions by this very fine Society.

NORTH HAMMERSMITH O.S.

Gilbert and Sullivan's most telling burlesque, "The Pirates of Penzance," has much to recommend it as a vehicle for the display of talent, and the treatment it received in the hands of the North Hammersmith Operative Society, who performed it at the Guildhall School of Music on Friday was evidence of the care and attention to detail that characterises the work of this society, who are fortunate in numbering amongst their acting members at least three artists with ability well above the average. Mr. D. Graham Davis, the producer, is to be congratulated on a smooth and well-staged opening performance, and the orchestra, in the capable hands of Mr. Arnold F. Jones, was excellent. Frederick, the pirate apprentice, was undertaken by Mr. Reginald Caplin, a young singer whose voice has many pleasing qualities, and, if his stage movements were apt to be somewhat stilted, he cut an attractive figure and his rendering of the love duet in the second act was a delightfully finished effort. The casting of Miss Lillian Boxer in the rôle of Mabel showed good judgment, for she has just the voice for tackling the somewhat difficult opening passages allotted to the part, and in appearance she was sweetness itself. Mr. Albert Ransom's Major-General Stanley was another commendable piece of casting. He achieved the dilettante "chocolate soldier" with rare finish, and the effective restraint of his performance was one of the outstanding good things of the evening.

Best of all, however, was Mr. Alfred Fisk, whose Sycorax of the Pelias was a gem of characterisation. Allowing for the fact that the part is a "fat" one that to some extent "pla's itself," Mr. Fisk's picture of this anxious, rotund pillar of the law was nevertheless a remarkable achievement and worthy of an old Savoyard. Miss Margaret Jarrett, in the part of the pirate maid-of-all-work, displayed distinct acting ability, and Mr. Freddie's "Sycorax" put in some good work as the Pirate King. The choruses were well handled and reflected great credit upon themselves and the producer.

QUEENSBOROUGH PLAYERS.

The Queensborough Players chose that delightful comedy, "The Man from Toronto," for their performance at the Century Theatre, W., on Friday and Saturday last. On the first night the players were in good form and apparently word perfect—differing

Miss Valerie Desmond doubled the parts of producer and leading lady, and in her conception of the character of Mrs. Calhorne, a young and forward widow, proved to be an amateur actress rather exceptional in intelligence. She took the lighter portions with a good sense of their humour, but also tackled her one or two serious moments with convincing emotional skill.

Mr. T. Grover carried the part of Fergus Wimbush with a diffident air and an excellent imitation of the Canadian brogue, and his pleasing performance added much to the merit of the occasion. The same may be said of Miss Elsie Johnson, whose Ruth Wimbush was a well-conceived character study of a strong-minded elder sister which undoubtedly appealed to her audience.

Miss Marcelle Tiesendor proved to have charm and confidence, two qualities necessary to the playing of Ala Wimbush, and she, too, delivered her Canadian accent in convincing manner.

Miss Doris Langham was a demure Martha, and Mr. Ralph Bennett had none of the life and joyousness in his well-handled acting of the part of Robert Gilmore.

Mr. John Goodman was pompous and rather fatuous, as became the rôle of Mr. Prietly, guardian, trustee and legal adviser, and Miss Frances Brown is to be complimented on her make-up as M. S. Hubbard, "the lightest woman in Christendom."

Miss Edith O'Dell as her daughter, Minnie, completed a cast of players whose versatility is worth, and would be better for, the practice that comes from producing more and more plays.

BATH O.S.

At the Theatre Royal, Bath, last week, the Bath Operative Society presented "The Geisha." Mr. Shelford Walsh, the resident manager of the theatre, again acted as producer, and the result of his efforts at rehearsals was evident in the excellent "team" work of the principals and chorus. Outstanding in popularity was the capital comedy of L. E. C. Baker as W. H. H. and the charming rendering by his talented daughter, Miss Billie Baker, of Mimosa. Miss Dorothy Reid's excellent stage personality was admirably suited to the part of Mollie. Mr. W. H. Simms sustained the character of the Marquis Inari with grim humour. Mr. Westlake Richards invested the rôle of Reggie Fairfax with correct naval dignity, and sang his ballads with care and effect. Mr. J. S. Stinchcombe had an easy task in portraying Dick Cunningham. Mrs. Clara Billingham, as Lady Constance, chaperoned the English ladies in true society fashion, sneaking her lines admirably. Mr. H. Brice Mundy again acted as conductor to the Society.

Glad's Hooper, Ethel Russell and Phyllis Younger, who have passed the London College of Music Preparatory Pianoforte Examination, and Ronald Tipler, the Primary Theory Examination, were pupils of Miss E. A. de Nopo, A.L.C.M.

GALLERY FIRST NIGHTERS.

"ACTORS WHO LIVE THEIR PARTS."

The Gallery First Nighters' Club-room in Great Windmill-street was packed to capacity on Sunday evening, when an informal debate was held on the above subject with Dr. Harold Dearden as the principal speaker. Sir Henry Curtis Bennett, who took the chair, opened his introduction of Dr. Dearden by remarking that the duties of a chairman were threefold: to get into the room; to "fill" the chair, and to introduce the speaker—(Laughter).

Dr. Harold Dearden who was given a rousing reception, began by confessing he had no knowledge of the stage! He divided the actors who "lived their parts" into three classes. First there was the legal advocate. These people were, he said, merely the spokesmen of their clients. They performed a sort of intellectual gymnastics—but did not strictly live the part. Indeed, no advocate if he did so stand the mental strain. Next came the actor himself. Generally speaking, he did not live his part. The words, situations, etc., were all chosen for them and there was nothing spontaneous in his work. Thirdly came the class which did live its part—the hysteric. The hysterics, said Dr. Dearden, were of differing types, but almost always he or she was a person whose surroundings were drab, unromantic and outside the limelight. The war brought about countless cases of hysterics who "acted their parts." They were not necessarily cowards. He believed he had paralysis—or shell-shock—and the hysterical girl who fabricates love affairs was another instance. Mediums, too, asserted Dr. Dearden—those who were not of the fraudulent class—were pronounced cases of hysterics, but they were honest ones frequently carrying on their practice as mediums for no personal gain.

The debate was continued by Mr. Percy Allan who, as did several of the subsequent speakers, prefaced his remarks by saying that the debate had taken a different line than he had anticipated—and had been focussed by Dr. Dearden not so much upon the stage as upon hysteria. He cited cases where actors certainly did not "live their parts," in the ordinary sense—Kean as Othello, for one—and others in which they did.

Mr. Ben Webster followed and began by saying that it was essential that emotions should not get the better of an actor. They must always be kept under control. Mr. Stephens, Mr. Alfred Lunt, Miss McCallum and Mr. Scott Douglas were other speakers, and after the chairman had made a very lucid summary of the arguments, Dr. Dearden replied to those who had criticised his views.

"LONG LIVE DEATH."

AT THE GATE THEATRE.

A melodrama in nine scenes, by Peter Godfrey, produced at the Gate Theatre Studio on Tuesday, February 4th, 1930.

David Faber Eric Portman
Doctor Kubin Peter Godfrey
Doctor Buysman Arthur Goulet
Bader J. Berman
Carol Hume Doris Black
Mrs. Buysman Josephine Middleton
Sylvia Buysman Helen Goss
Anne Woolf Andre Tournear
Iona Basset Helen Vayne
Mrs. Mogford Josephine Middleton

It is evident that Mr. Peter Godfrey thoroughly enjoyed writing this melodrama of his, and it is natural that some of his pleasure in it should be communicated to us. As an essay in metaphysics, the play does not bear too close a scrutiny: it is all very crude and superficial. But it has a certain gusto, and the early part at least seems to be moving surely to some sort of goal, though the end, when it actually comes, is weak and unconvincing.

It is difficult to see how seriously one is expected to take Doctor Kubin, a monomaniacal scientist who has discovered the secret of separating the body from the soul. This sinister man interrupts David Faber and Carol Hume in the middle of a love scene, and proposes to pay them a thousand pounds, "and all expenses," if they will allow him to experiment on them. The offer is, financially, a tempting one, for Carol is a free-lance journalist and David a dramatic critic. The two of them agree to Kubin's terms. Forthwith life becomes extremely complicated for Carol—David is unconsciously left more or less alone. The girl becomes two persons, one all body, the other all soul. The bodily Carol is delegated by Kubin to such dirty work as the killing of a rival scientist, while the soul is elsewhere, brightening a meeting of spiritual adventurers with rofoud philosophising on Life and Death, when she is not being persecuted by Kubin, who does not cease persecuting the unfortunate young woman. He forces her, in this state, to accompany him to Monte Carlo as his mistress.

In the last scene of the play, the mad scientist invites a few guests to a dinner, after which he proposes to show them his last, crowning experiment. This, he claims, will give them all eternal life. He will separate the soul from the body, which he will kill, so that the soul may live on for ever. The guests are disinclined to take any risks, so Kubin says he will do the thing by himself. He drinks poison first; then curious machinery is set in motion. But before anything decisive happens, he drops shrieking to the floor. The curtain falls and we are left in doubt as to whether the experiment succeeded or not.

Mr. Peter Godfrey was suitably sardonic as Kubin, and he puzzled one by leaving the state of the man's mind a matter for conjecture. Miss Dorothy Black was good as the two Carols; the one intensely spiritual, the other frighteningly robot-like. Mr. Eric Portman acted with praiseworthy assumption of conviction in the part as David, and Mr. Arthur Goulet was good as Dr. Buysman, who died in such a horrible manner at the hands of the worst half of Carol. Miss Helen Goss, Miss Helen Vayne and Miss André Tournear delighted eye and ear with their pleasantly-chattering presence. Mrs. Josephine Middleton doubled very well the rôles of Mrs. Buysman and a loquacious landlady.

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THE REPERTORY PLAYERS.

EIGHTH ANNUAL DINNER.

Mr. Matheson Lang was in the chair on Sunday at the Park Lane Hotel for the eighth annual dinner of the Repertory Players. During dinner, Mr. Lang proposed what he described as "the toast of the evening," that of "The King," and afterwards said that when he realised he had to propose the health of the guest of honour he was delighted, but then a terrifying thought came to him. The guest of honour had to sit next to the Chairman.

After referring to their respective parts in "Mr. Wu," Mr. Lang said, supposing he did something that Miss Braithwaite did not like, she might practise old habits, and put something in his coffee cup, such were old associations. He had really nothing but the most sincere admiration and affection for Miss Braithwaite. How generous she was, and how she had worked for all sorts of charities, and how devoted she was to anything that would assist the stage.

Miss Lillian Braithwaite.

In reply, Miss Braithwaite said that she was told that the position of being their guest that night precluded any speech of any kind. There was such a long list of distinguished speakers that any words from her would be unwelcome. Numerous shouts of "No, no," led Miss Braithwaite to say how deeply grateful she was to be there. Referring to her first engagement with Mr. Lang, she said that she was a scared mouse, and he a boarded Egyptian priest. That was so long ago that she hardly liked to remind him of it. Their work together was one of her most valued memories. It took place some seventeen years ago, and since then he had never offered her another job. There had been three revivals she admitted, but only one part. She looked forward, however, to a renewal of that happy association. She was deeply conscious of the honour done to her profession that night. It was the most wonderful profession from the point of view of comradeship. She had never had anything but the greatest happiness. Courage, energy and perseverance were the qualities most necessary in their profession. "I feel most humble about this great honour. I adore my profession, my managers, and my public. I should say the public. I tender my most humble thanks," said Miss Braithwaite in closing.

Mr. Cedric Hardwicke.

Proposing the toast of "The Critics," Mr. Cedric Hardwicke said: "Accused as I am to public speaking, I faced my duty this evening with considerable misgiving." Critics such as Mr. W. A. Darlington were gentlemen whose opinions were worth having, and that made his task considerably easier. The most eloquent criticism of a play he had ever heard was that of the Yorkshireman who took his wife to the theatre. They sat in complete silence throughout the play and got half-way home when the man turned to his wife and said, "Well, thou wouldst!" Critics to-day devoted most of their time to the play and not to the actors. Actors remembered a bad notice but soon forgot a good one.

Mr. W. A. Darlington.

In his reply, Mr. Darlington said that he and Mr. Hardwicke recently had lunch together, and they arranged in their speeches to have a seeming impromptu, but Mr. Hardwicke had not given him the clue. He referred to the difficulty of writing notices with night editors, sub-editors and printers' boys standing over one. Sunday Society shows took away from critics their only free days. Out of forty-eight working Sundays one year he found that he had thirty-nine Sunday shows. Something had to be done. It was. They had only the Repertory Players and the Stage Society left. Perhaps the Repertory Players were getting nervous, and that was why he was there that night.

Miss Irene Vanbrugh.

Proposing the toast of "The Managers," Miss Irene Vanbrugh said that the first manager she ever acted under was Mr. John L. Toole, and that was such a very happy and delightful memory, and he was so sweet to her. Many other delightful managers had she served under, including Berthold Tree and George Alexander. She had never acted with Mr. Matheson Lang, but that might be got over. (Loud laughter).

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WEDNESDAY, FEBRUARY 12, 1930.

THE THEATRE AND ITS RIVALS.

THE other day the "Daily Express" published an article by Mr. George Jean Nathan, entitled "Putting the Theatre Out of Business," in which that liveliest of all Business, in which that liveliest of all America's Peculiar American critics and publicists described, Pleasures, in characteristically vigorous and picturesque fashion, the craze for amusement which is sweeping the United States at the present time, and gave his reasons why the theatre, one of the oldest established of entertainments, is by no means sharing in the prosperous boom which is making fortunes for the proprietors of dance halls, race tracks, pleasure parks, "movie" houses, restaurants, and circuses, and for the purveyors of motor-cars, gramophones, radio sets, cheap literature, and pocket flasks. The American public seems to have deserted the theatre in favour of peculiar pleasures. "Dance Marathons, talking Derbys, six-day bicycle races, flagpole-sitting contests, championship rocking chair contests and other such imbecilities are put into motion to satisfy the mob's hunger for amusement of one kind or another," we are told.

"Why is it that the playhouses are closed and the actors unemployed amid these scenes of frenzied, universal seeking after diversion?" says Mr. Nathan: "One of the reasons for the present diminished interest in the theatre doubtless lies in the fact that the drama of to-day is largely without what may be called heroine appeal." He continues to argue, quite rightly we think, that the public goes to the theatre in search of that beauty and glamour, which the drama should offer in the embodiment of womanhood. It gets nowadays, in place of these things, a series of "gutter women, silly flappers, Freudian mouthpieces, pseudo-Shavian chatterboxes, and he-women, brazen, wholly without charm, and infinitely drab."

OF the present condition of the theatre in America we are not in a position to speak. But if what Mr. Nathan—who should know—states is true, and the native drama Realities in the over there is confining itself to depicting Theatre. human beings and life generally in their most unsavoury aspects, then we are entirely

in agreement with him when he says that "what the drama cries for is a return to spiritual swords and purple." And we think we can say, without wanting to appear self-righteous, that a similar admonition is not so necessary in this country, where a far more healthy tone prevails. We will not admit that the English theatre concerns itself wholly with the trivialities or that it presents a false view of life. We think that our dramatists are peculiarly gifted for dealing with the realities in the theatre without unduly shocking the sensibilities of their audiences. Above all else the theatre, if it is to survive, must avoid administering fresh shocks which cannot be welcome for long in a world which has been in a state of unrest for so many years now. The raw, noisier class of play, and musical comedy in its crudest and noisiest form, both of which were sent to us by America, enjoyed a considerable vogue here some little time back, but they soon lost their attraction. We have returned with relief, to pieces of a more gracious type. And there are signs that the same reaction is taking place in America. The most successful pieces seen in New York during the recent theatrical season there have been English importations, almost without exception.

Dramatic authors must bow to the public taste sooner or later, so it is likely that American writers will, in the near future, begin to provide their audiences with quieter, more human plays of American life. Such pieces will always be welcome over here. Artistic exchange between the two countries should be encouraged as much as possible. Only they must not be misrepresented to one another.

INTERVIEW.

BRINGING THE PAST TO LIFE.

Miss Clare Eames on "Milestones."

"Milestones," since its action is spread over so many years, calls for a special type of artist to interpret it properly on the stage. The first qualification necessary is that very subtle thing, a sense of the past. Without this, it is impossible for a player to give that performance which the piece demands. True, the dialogue is studied with the ideas and expressions current during the period that the authors wish to represent; furniture, costumes, and other visible decorations, too, are perfectly in keeping. But these by themselves are not sufficient; that mysterious element is wanting which can only be suggested through the personalities of the actors and actresses. It is they who complete the transition from one age to another; who breathe into the language and settings of the play something which redeems these from being quaint survivals from the dead past, and makes them live again in the epoch which saw their creation.

Atmosphere of Past Ages. In the present revival of "Milestones," Miss Clare Eames shows that she possesses, in a highly-developed degree, this remarkable power of carrying our minds back to scenes amid which we never lived, but which, in some strange way, we are able dimly to recognise. The youthful Gertrude Rhead of the early scenes of the play is so emphatically of her age, a young girl of the eighteenth century, that we immediately find ourselves with her, back in that period of the world's history. If you were to ask me how it is that we know when the authentic atmosphere of vanished days has been re-created for us, I couldn't possibly tell you. Perhaps it is because the past is part of us all. At any rate, go to the Criterion Theatre, where "Milestones" is, and see, or rather, feel for yourselves the subtle, unmistakable difference between the atmosphere of 1860, of 1885, and again of 1912.

Actors' Mental Absorption. I had seen Miss Eames in the play, and had noticed the even meticulousness of her acting all the time she was on the stage. Such prolonged absorption of the mind must, I thought, be followed by considerable exhaustion, and I was surprised to find, when I went to talk to her after a performance one afternoon last week, that she showed no signs of fatigue. On the contrary, she seemed wonderfully alert, and spoke freshly and interestingly about her work.

I asked her first how she managed to put herself with such completeness into the situation of a girl of 1860. "I do it, I suppose, with the help of my instincts," Miss Eames said. "This going back to a former period is a subject which interests me deeply. There is something queer about it. One undergoes some curious, subconscious change."

"Do the clothes help you?" "Enormously, of course. The weight and cut of the skirt and bodice impose a certain carriage on you. The moment one puts the clothes on one becomes a slightly altered person. But one must not change too much."

Victorian Aids to Deportment. "Women are essentially the same to-day as they were seventy years ago. They are less repressed, that is all. When I was rehearsing this part I used constantly to think of the backboards which girls of that time used to have strapped to them for two or perhaps more hours a day, to give them upright figures."

"They actually endured the discomfort of having boards strapped to their backs?"

"They did. And they also practised walking about with things balanced on their heads, so that they might gain poise and evenness of movement. Dignified deportment used to be the aim of every girl who was well brought up. Only women of the lowest and most abandoned character would have dreamed of slouching about as we moderns do. I think that in wearing the clothes of a girl of that period, and in holding myself as she would have done, it is easier for me to comprehend her point of view."

"PROTECTION FOR THE ENGLISH LANGUAGE."

(To the Editor of "The Era.")
DEAR SIR,—I have just read your leading article in this week's "Era." It is splendid and also true. I think that in writing hundreds of English people, who go to the pictures, must be tired to death of not only seeing such rubbish, but to hear their awful voices, and the sickening way they use them.

For heaven's sake let us hear our own language; if we have not got any new films, why not revive a few of the old ones such as "Squire of Long Holes," "Three Men in a Boat," etc.?

Only a few weeks back I saw a film, "Nights in Chinatown," and I can honestly say that as far as their speech went I could not understand a word. I heard several other people

say the same. The bigger their stars so called, the worse their voices. I think it is a scandal also that the music is canned and our people flung out of work.

London is a perfect dumping ground for the American stuff. I saw one of their pictures dealing with the 15th century, with a man in it smoking a cigarette!

Yours faithfully,

M. MEASOR.

Stoke Newington, N.16.

Feb. 5, 1930.

"Hello, Europe!"

"Hello, Europe!" Julius Hagen's new international talking film revue, will be planned and prepared at the Twickenham Film Studios, where much of it will be photographed and recorded. The picture will contain items in English, French, German, Italian, Swedish and Spanish.

The Silent Actor.

"Isn't it very hard to act merely as an onlooker, as you have to do so frequently in this play?"

"I have appeared in plays in which it is very difficult to pay attention when one is not actively taking part in a scene. But here it is quite easy, for I am emotionally involved all the time. Of course it is very necessary not to let your mind wander, otherwise when you enter the scene you won't enter right, and the illusion will be spoiled for the audience."

Training for a Part.

"Do you go into any sort of training for a part?" I asked.

"Do you mean do I indulge in physical drill and give up cigarettes?"

"Nothing so austere as that," I replied. "But do you read books or study photographs of the period you are going to represent?"

"When I am not acting I am reading, observing and cultivating as many of the different sides of my personality as I can. I think it was Duse who advised all actors to read as much as possible. These impressions are pigeon-holed in your mind and they are ready when you want them."

Photo: Peter North.

MISS CLARE EAMES.

The Artistic Entity.

"Is this taking on of a new personality a gradual process?"

"No, it is instantaneous; done in a flash, if you have stored in you the stuff necessary for its conception. The working up of a certain state of mind may take some time, though. Was it Macready who used to stand in the wings shaking a scene-shifter's ladder to bring on the pitch of frenzy which caused Othello to strangle Desdemona?"

The creation of a character on the stage is a collaboration between the author and actor, and the producer, who moulds an artistic entity out of the material provided by these two. The audience comes in as well in some subtle way."

The Road to a Stage Career.

Before I left I asked Miss Eames to tell me what led her to the stage in the first place.

"The theatre has always been a passion of mine," she said. "As a child I used to save up my poor little quarter—that is American for a shilling—so that I might see a play, even from the cheapest seats. I was determined on a stage career from the beginning, and when I was old enough I studied at the American Academy of Dramatic Art."

"Is an academic training more useful than practical experience, do you think?"

"As I didn't go through the mill of picking up my profession haphazard, I can't tell you. Perhaps I should have been all the better for travelling about the country, playing small parts to begin with. I just don't know."

A First Night Impression.

"What is your impression of appearing on a first night?" was my final question.

"It is like being hit very hard on the head with a hammer, and then coming round to find it is all over."

R. C.

say the same. The bigger their stars so called, the worse their voices. I think it is a scandal also that the music is canned and our people flung out of work.

London is a perfect dumping ground for the American stuff. I saw one of their pictures dealing with the 15th century, with a man in it smoking a cigarette!

Yours faithfully,

M. MEASOR.

Stoke Newington, N.16.

Feb. 5, 1930.

"Hello, Europe!"

"Hello, Europe!" Julius Hagen's new international talking film revue, will be planned and prepared at the Twickenham Film Studios, where much of it will be photographed and recorded. The picture will contain items in English, French, German, Italian, Swedish and Spanish.

Melville Cooper's Suggestion.

Melville Cooper, the "Trotter" in "Journey's End," suggested to me that the all-women cast should appear in an act of Sherriff's play and *vice versa*. I was glad to see Maurice Evans back looking exceedingly fit after his sea voyage, and during the afternoon Robert Speaight gave me some more particulars about the Oxford matinee at the Haymarket.

Aimee Stuart.

I met Aimee Stuart for the first time and she told me that "Nine Till Six" was based on experience, for her mother ran a big establishment of the kind shown in the play. I think it is the best play that she and her husband have written together. I also had a long and very charming talk with Auriel Lee. I begged her to act again—what an



BY THE EDITOR.

"Who's Who."

The most important person in theatre-land this week is John Parker, Editor of "Who's Who in the Theatre," the sixth edition of which is published to-day by Pitman's at 30/- net. Practically the whole of last year he worked every night until the early hours, and all day Sunday, to complete the work which should have been published in January, 1929. Someday there may be an elucidation of the mystery of the missing manuscripts, which meant that he had to go over the whole ground again. During a short absence from home all of the notes he had made and hundreds of sheets of MSS. were stolen. Nothing else was taken, and the thief was never discovered. Parker told me the other day that he had not visited a theatre for over six months and had given up every moment of his spare time to get out the present edition.

A Great Work.

I do not propose to review "Who's Who in the Theatre" in this column, but I do want to add my own personal tribute to the editor, whose knowledge of the English stage is unique. He bears much of it in his head. Ask him in what play Dame Kendal was appearing in, say June, 1896, and he will probably tell you on the spot. I have never found him out in an error in his records, although several times I thought I had done so. The actor or actress has always been wrong, and I have known him spend a week in confirming a detail in one of his biographies. The critics owe an enormous debt of gratitude to Parker, not only because his "Blue Book" is their constant guide and companion, but because for many years he has guided the Critics' Circle and brought it to its present prosperous and well-recognised position. He is a wonderful secretary and the most useful friend that the dramatic critics ever had.

A Note from Lower Burma.

Percy Burton writes to me from Victoria Point, Lower Burma, which he reached at the beginning of the year. He seems to be enjoying his trip round the world and he is filling in odd moments, he tells me, by writing his autobiography which he is to call "Thirty Years Behind the Scenes." He has already "knocked off" over sixty thousand words. The book should be worth reading, for "P.B."—as his charming wife calls him—has had a wonderful experience since he joined Wyndham as manager and private secretary in 1899. Afterwards he was with Wilson Barrett for the two years prior to his death, then he joined Irving and was general manager to Sir John Hare, and later Sir Johnston Forbes-Robertson on their farewell tours. In recent years he has been associated in presenting plays with Henry Ainley, Godfrey Tearle and Robert Loraine.

A "Whoopie" and Dance.

Burton says that he is undecided whether he will publish his autobiography or "keep it on the ice" for ten years. When he wrote he was staying with some rubber-planting relations on the edge of the jungle, and he had to finish his letter because the natives had arrived to "make Whoopie and dance" in his honour. I must remember to enquire when I see him again about the whoopie! He is disappointed at not meeting a tiger, but said that a friendly leopard crossed the path in front of him that morning. It all sounds very pleasant and so different from Shaftesbury-avenue or Broadway!

On His Way Home.

He is now on his way home through India and Ceylon. At the moment I imagine that he is on the Indian Ocean en route for Port Said and Marseilles. Before coming to England he is to join his wife at her mother's in Italy. He asks me to correct the statement made in an interview in a New York paper that he intended on his return to take a number of English actors to New York. There are enough there already.

Segregating the Sexes.

The tendency in education is to mix the sexes; in drama the reverse seems to be the case! Maurice Browne's latest acquisition is the King-Hall naval play with another all-male cast, and actresses are already wondering whether M.B. has any objection to women on the stage! I can assure them that neither Desdemona nor Emilia in his forthcoming production of "Othello" will be played by boys. On the whole it was a nice gesture of the ladies in "Nine Till Six" to ask the men in "Journey's End" to tea and cocktails after the matinee the other afternoon. They all turned up—with or without M.B.'s permission—and enjoyed themselves. It would be difficult to decide which company won the tug-of-war. Perhaps the Press photographers can say!

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adorable actress she was! We quarrelled over Maurice Evans, whom she claimed as her discovery. I told her that I wrote two long, enthusiastic notices of him as Saint Francis, in Laurence Housman's Little Plays, a year or two before she put him in "Diversion." He was an amateur when I saw him first and my articles sent him on the professional stage.

"General Crack."

Afterwards I spent an hour at the New Gallery, arriving just in time for the beginning of "General Crack." I was glad to see and hear John Barrymore, and his fine voice had been very well recorded, but the film seemed to me particularly dull and oh, so portentous. There were gorgeously dressed sets and big battle scenes, but the story never came alive except for a few odd instants in the gipsy camp.

Sybil Thorndike's Plans.

I ran into Lewis Casson the other evening, and he told me that the rehearsals for "To Meet the King," H. C. G. Stevens' one-act play, which I read some time ago, are going well. Sybil Thorndike opens in the piece, in which she plays an old lady, at the Coliseum on Monday next. Casson is also acting and the part of the young airman will be taken by Pat Aberne, a brother of Brian Aberne, a young film actor who will be seen with Margaret Bannerman in the British Filmcraft production, "The Lure." Early in March, Sybil Thorndike plays Phedra in French for a single performance at the Arts Theatre, and her next appearance in a full-length play will be in Hugh Walpole's "The Young Huntress" in the early spring.

Successful Mrs. Fraser.

"The First Mrs. Fraser," which is now being performed by two companies in the provinces, reached its two hundred and fiftieth performance at the Haymarket on Thursday. It is a great success in New York, where it is being performed nine times weekly to packed houses. St. John Ervine tells me that the play has been successfully produced in Denmark, France, Germany, Hungary, Sweden, and Switzerland, and is about to be produced in Holland, Poland and South Africa. In the last-named country it will be performed by Miss Athene Seyler and Mr. Nicholas Hannen.

Theatre Guild's New Representative.

Congratulations to Alec Rea, who has been appointed the London representative of the Theatre Guild of New York, in place of Harold Rubinstein, who has had to resign owing to the pressure of his professional engagements as a lawyer. The choice is a happy one, for Rea has been doing in London work that is not dissimilar to that of the American company. The Readean Company built up one of the finest acting companies ever seen in this country and the record of plays at the St. Martin's since Rea took it over will bear comparison with any theatre in the world. I had a long talk with Alec Rea and his partner, E. P. Clift, last week, and they said that for the moment their work for the Guild would be confined mainly to sending advice to New York about plays. It is quite likely that the co-operation will be extended later.

"Peter and Paul" in Copenhagen.

Curiously, I also met Rubinstein during the week and he told me that he will continue to act as the legal adviser to the Guild in this country. He said that his play, "Peter and Paul," which I saw on a Sunday night a year or two ago, is being played in Copenhagen at the moment. The news interested me very much, as there is a prospect that I may be going over to Denmark shortly.

"At the Villa Rose" Trade Show.

I do not know the book "At the Villa Rose," so I have no idea how the unexpected ending of this mystery story affects the reader. I will admit, though, that the close of the film version, which I saw trade-shown at the New Gallery the other morning, left me completely flabbergasted. It seemed to me that the producers were taking an unfair advantage in using Francis Lister's well-known heroic qualities to cloak the identity of the villain of the piece. The scene when that very likeable young man is led off, presumably to the guillotine, struck me as being most unreal. This is, on the whole, an excellent film, however, and though there is so little movement in it, it holds the attention from first to last. The building up of the various clues which lead to the unravelling of the mystery is absorbing to watch.

A Talented Cast.

The cast is the best I ever remember seeing in an English film. Austin Trevor, Richard Cooper, Francis Lister, Phyllis Neilson-Terry, Marie Ault, and Barbara Gott give excellent performances. All these, you see, are recruits from the stage to the screen. The one notable exception in the picture is Norah Baring, whom I don't remember having encountered out of a film. This is her first talking picture, and one gathers from it that she should have a promising future on the legitimate stage. I hope she will try her fortunes there soon.

Nan Marriott Watson.

I had a long chat with Nan Marriott Watson at the first night of "On the Quota," at the Arts Theatre, and she told me that she possessed a six-hundred-word letter on stage craft from Bernard Shaw that was written to her uncle, the novelist, many years ago. She has promised to let me see it some day.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ALF'S BUTTON.—Feb. 10, Hippo, Gloucester; 17, West Pier, Brighton.
ALOMA.—Feb. 10, Empire, Glasgow; 17, Empire, South Shields.
APPLE CART.—Feb. 10, O.H. Leicester; 17, Palace, Hull.
BEAU GESTE.—Feb. 10, Pal., East Ham; 17, Empire, Kingston.
BENSON SIR FRANK.—Feb. 10, T.R., Blackburn.
BIG IDEA.—Feb. 10, T.R., Rochdale.
BILL OF DIVORCEMENT.—Feb. 10, T.R., King's Lynn.
BIRD IN HAND (Barry Jackson and Prince Little).—Feb. 17, T.R., Ashton-under-Lyne.
BLACKMAIL.—Feb. 10, T.R., Sheffield.
BLUE EYES.—Feb. 10, Empire, Southampton.
BOY BLUE (Davis).—Feb. 10, Theatre, Paisley.
BURGLAR THE.—Feb. 10, Palace, Walthamstow.
CALENDAR THE (Mrs. Edgar Wallace).—Feb. 10, T.R., Hanley; 17, P.O.W., Birmingham.
CALENDAR THE (Barry O'Brien).—Feb. 10, New, Cardiff; 17, Grand, Swansea.
CARL ROSA OPERA.—Feb. 10 and 17, Lyceum, Sheffield.
CHARLEY'S AUNT.—Feb. 10, Grand, Fulham.
CHINESE BUNGALOW.—Feb. 10, O.H., Middlesbrough; 17, T.R., Huddersfield.
CONSTANT NYPH.—Feb. 10, Brixton; 17, Grand, Fulham.
COVENT GARDEN OPERA.—Feb. 10, O.H., Blackpool; 17, Alhambra, Bradford.
CUP OF KINDNESS (South).—Feb. 10, T.R., Leamington Spa.
CUP OF KINDNESS (North).—Feb. 10, O.H., Cork; 17, Gaiety, Dublin.
DAMASK ROSE.—Feb. 10, Prince's, Manchester.
DEANE, HAMILTON.—Feb. 10, Little Theatre, London.
DENTON, JACK.—Feb. 10, Plaza, Newbury.
DESERT SONG (A).—Feb. 10, King's, Southsea; 17, Prince's, Bristol.
DESERT SONG (B).—Feb. 10, T.R., York; 17, Grand, Oldham.
DOBELLE, W. L.—Feb. 10, Empire, Galway (4).
DOUBLE MAN.—Feb. 10, T.R., Halifax; 17, Lyceum, Edinburgh.
DRACULA.—Feb. 10, Boro', Stratford.
DUNSTAN, EDWARD.—Feb. 10, Eden, Bishop Auckland.
FARMER'S WIFE (Barry Jackson and Prince Little).—Feb. 10, Empire, Kingston.
FIRST MRS. FRASER (A).—Feb. 10, Empire, Sheffield; 17, N. Oxford.
FIRST MRS. FRASER (B).—Feb. 10, New, Cambridge; 17, T.R., Windsor.
FIVE O'CLOCK GIRL (Macdonald and Young).—Feb. 10, T.R., Burnesmouth; 17, Hippo, Brighton.
FLAG LIEUTENANT.—Feb. 10, Pal., Plymouth; 17, Pal., Colchester.
FLYING FOOL (Spartling).—Feb. 10, Devonshire, Eastbourne; 17, Grand, Southampton.
FLYING SQUAD.—Feb. 10, Court, Wigan; 17, T.R., Sheffield.
FOLLOW THROUGH.—Feb. 10, Hippo, Golders Green.
FOOLS IN PARADISE.—Feb. 10, Pal., East Ham.
FUNNY FACE (Macdonald and Young).—Feb. 10, T.R., Huddersfield; 17, Pal., Manchester.
GETTING MOTHER MARRIED.—Feb. 10, Pal., Westcliff; 17, Gaiety, Hastings.
GIRL FRIEND (Macdonald and Young).—Feb. 10, Hippo, Liverpool; 17, Hippo, Darlington.
GOLDLOCKS AND THE THREE BEARS.—Feb. 10, Hippo, Todmorden.
HERE COMES THE BRIDE.—Feb. 10, T.R., Birmingham.
HIT THE DECK (Macdonald and Young).—Feb. 10, Empire, Kilburn; 17, Empire, Leeds.
HOLD EVERYTHING.—Feb. 10, Col., Brecon.
INTERFERENCE (Ricketts).—Feb. 10, Palace, Neath; 17, N.H., Bargoed.
INVISIBLE FOE.—Feb. 17, T.R., Bath.
JENSEN.—Feb. 10, T.R., Bury.
JOURNEY'S END.—Feb. 10, Queen's, Keighley.
JOURNEY'S END.—Feb. 10, Wimble.
JOURNEY'S END.—Feb. 10, Royalty, Chester.
JUNO AND THE PAYCOCK.—Feb. 10, Met., Boffe.
LA VIE PARISIENNE.—Feb. 10 and 17, King's, Glasgow.
LILAC TIME (Chappell).—Feb. 10, Court, Liverpool; 17, T.R., Newcastle.
LONELY HOUSE.—Feb. 10, West Pier, Brighton.
LORD OF THE MANOR.—Feb. 10, O.H., Scarborough.

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FOR GOODNESS' SAKE.—Feb. 10, Hippo, Portsmouth.
FORMBY, A GOOD DEED.—Feb. 10, Hippo, Blackpool.
FULL SPEED.—Feb. 17, Pal., Blackburn.
GET BUSY.—Feb. 10, Lyric, Limerick.
GREAT STUFF THIS.—Feb. 10, Pal., Southampton; 17, Pal., Hammersmith.
HARDY RAMBLERS.—Feb. 10, Empire, York.
HULLO, EVERYBODY.—Feb. 10, Hippo, Hamilton.
INGALESE, RUPERT.—Feb. 17, P.G., Derby.
INTRODUCE HER.—Feb. 10, Weymouth.
JOLLY FARE.—Feb. 10, Hippo, Huddersfield.
JUST A MINUTE.—Feb. 10, Empire, Middlesbrough; 17, Lyceum, Dumfries.
LAIDS OF THE AIR.—Feb. 10, Hippo, Derby.
LAUGH IT OFF.—Feb. 10, Empire, Bristol.
LEAGUE OF NEIGHBOURS.—Feb. 10, Pal., Warrington.
LET'S LAUGH.—Feb. 10, Empire, Newport.
LIDO FOLLIES.—Feb. 10, Empire, Shepherd's Bush.
LOOKER ON.—Feb. 10, Pal., Salisbury.
LOVE LIARS.—Feb. 10, Hippo, Yarmouth.
LUCKY IN LOVE.—Feb. 10, Pal., Huddersfield.
MAKING GOOD.—Feb. 10, Pal., Burnley; 17, Pal., Halifax.
MAKING WHOOPEE.—Feb. 10, Empire, Nottingham.
MARGATE PEDLERS.—Feb. 10, Alex., Stoke Newington; 17, Hippo, Gloucester.
MERMAIDS.—Feb. 17, Pal., Salisbury.
MERRY WHIRL.—Feb. 10, Pal., Blackburn.
MIND YOUR STEP.—Feb. 17, Empire, Leicester.
MIRTH OF A NATION.—Feb. 10, Hippo, Norwich.
MOONBEAMS OF 1930.—Feb. 10, Empire, Ashton-under-Lyn.
MUSICAL BIRDS.—Feb. 10, Palace, Watford.
NIGHTBIRDS.—Feb. 10, Olympia, Dublin.
NUKE AND WINE.—Feb. 10, Osborne, Manchester; 17, Belfast.
ONE DAM THING AFTER ANOTHER.—Feb. 17, King's Hall, Dover.
ONE GOOD THING AFTER ANOTHER.—Feb. 10, Pal., Bradford.
ONE OF THE BEST.—Feb. 10, Pal., Reading; 17, Pal., Southampton.
ON THE ROAD.—Feb. 10, Crown, Eccles; 17, Empire, Middlesbrough.
OUR LADS IN KHAKI.—Feb. 10, Hippo, Southampton.
PAINTED DOLLS.—Feb. 10, Pal., Oldham; 17, Boffe.
PARIS LAPE.—Feb. 10, Hippo, Manchester; 17, T.R., Dublin.
PARIS, 1930.—Feb. 10, Hippo, Ilford.
PICCADILLY MELODY.—Feb. 17, Pal., Reading.
PONTON.—Feb. 10, Pav., Liverpool; 17, Pal., Warrington.
R.A.O.E.—Feb. 10, Gaiety, Leith.
REVIEW OF REVUES.—Feb. 10, Alex., Stoke Newington.
RED LAMP.—Feb. 10, Hippo, Aston.
RIPPLES.—Feb. 10, Grand, Hanley.
RIP RIV REVUE.—Feb. 10, Welfare, Worsop.
SEA DOGS.—Feb. 10, Queen's, Poplar.
SENSE AND NONSENSE.—Feb. 10, Pal., Camberwell; 17, Hippo, Ilford.
SHERRY COCKTAIL.—Feb. 10, Met., London; 17, Empire, Ashton-under-Lyn.
SHOW A LEG.—Feb. 10, O.H., Wakefield.
SHOW CASE.—Feb. 10, Phoenix, Sheffield.

RESIDENT COMPANIES.

ANDERSON, GRANT, REP.—Pavilion, Sheerness.
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CHURCHILL, FLORENCE, REP.—Dundee.
DENVILLE, ALFRED.—R., Rochdale; O.H., Macclesfield; R., Chester; Majestic, Benwell-on-Tyne; R. Preston; R., Sunderland; R., Walsall; R., Smethwick; R., Middlesbrough; R., Burslem.
FORTESCUE, FRANK, PLAYERS.—G., Hart James, REP. PLAYERS.—Hippo, Bury.
LANGLEY, HOWARD.—Argyll, Greenock.
LAGHATE PLAYERS.—O.H., Kidderminster.
LITTLE LEADS REP.—Leeds.
MANFIELD HERBERT.—Pav., Perth.
METCALFE, EARLE.—Workman's Hall, Farnley.
MILLANEY PLAYERS.—Gaiety, Douglas.
MONCKTON, SYDNEY.—Playhouse, Broadstairs.
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NORTHAMPTON REP.—O.H., Northampton.
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RUSHMORE REP.—Manchester.
SALISBURY REP.—Alex., Birmingham.
SHEPHERD REP.—Rep., Sheffield.
VENNER REP.—Palace, Scunthorpe.
VICKERS REP.—Olympia, Coalville.
WALKLEY & HEALEY REP.—Pav., Leicester.
WILSON, BERT J.—Tower Playhouse, Blackpool.

REVUES.

ADVENTURES OF PARKER, P.C.—Feb. 10, Grand, Birmingham.
ALL THE BEST.—Feb. 10, Olympia, Bournemouth.
AUGUST, 1914.—Feb. 10, Bedford, Camden Town.
BARBED WIRE.—Feb. 17, Pal., Huddersfield.
BIG IDEA.—Feb. 10, T.R., Rochdale.
BREAKAWAY.—Feb. 10, T.R., Worcester.
CASEY'S COURT.—Feb. 10, Metropolitan, W.
CASINO DE PARIS.—Feb. 10, Hippo, Southend.
CLOWNS IN CLOVER.—Feb. 10, T.R., Norwich; 17, T.R., King's Lynn.
CLOWNS IN CLOVER (Arnold).—Feb. 10, T.R., Loughborough; 17, Tivoli, Hull.
COMPARISONS.—Feb. 10, Hippo, Salford.
EVENTS.—Feb. 10, T.R., West Bromwich.

"I'LL SWEAR UPON THAT BOTTLE"

Tempest, Act 2, Sc. 2

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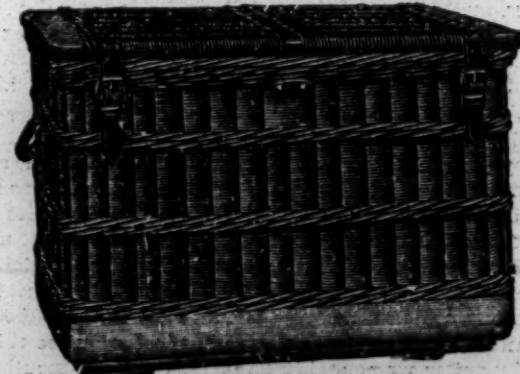
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The VARIETY WORLD



LONDON VARIETY THEATRES.

Reviewed by M. WILLSON DISHER.

Two Reminders for Golfers.

Two important reminders may be mentioned for members of the Vaudeville Golfing Society this week. The February Handicap, the last of the special Winter competitions—is due at South Lodge to-day (Wednesday). There is, of course, the usual nice prize attaching to the result.

The other fixture is, perhaps, even more important. This is the annual general meeting, which takes place at the Old Vaudeville Club, 6, New Compton-street, at 11.30 a.m. on Friday. All members in Town are urged to attend. The voting papers recently issued are due back to the Hon. Assistant Secretary not later than to-day, and the constitution of the new Executive will, therefore, be able to be announced on Friday. Other business will include the Secretary's report on the year's working and the audited accounts and balance sheet.

Complimentary Lunch to J. Henschel.

The complimentary lunch to Jack Henschel, which had been organised by the members of the Vaudeville Golfing Society, took place at Rule's Restaurant, last Friday. This tribute, it will be recalled, was paid to Jack on account of the invaluable assistance he had given to the Society as President and Match Secretary during the past five years.

Subsequent to the lunch, a presentation to Jack was made by Tommy Bell on behalf of the Society, and to the presentation Tommy added a few felicitously phrased words. Further eulogies of Jack and his work were forthcoming from Will Fyfe (in his best bantering mood), and George Reynolds, whose speech was certainly all lacking in the saccharing salt of humour.

In his reply, Jack said that he would never have given up the job but for the fact that his work with the Agents' Association took up so much of his time; and he considered that his work there was probably more of importance at the moment—as it was bringing all sorts of the business together in the present state of its trade—than looking after the sporting element. However, he was leaving behind three keen, energetic men in the persons of Messrs. Clarke-Leno, John Wadham and Alex Rose, who would carry on the good work, so all should be well.

V.A.B.F. Matinée at Manchester.

An all-star variety matinee will be given to-morrow (Thursday), at the Manchester Hippodrome, in aid of the Variety Artists' Benevolent Fund and Institution. Many artists in the city and surroundings are down to appear. The performance is under the patronage of the Lord Mayor of Manchester, and Sir Oswald Stoll has kindly permitted the use of the hall.

The Alhambra and Variety.

Is the Alhambra going back to variety? This question is provoked by the new programme of variety on the stage and on the screen. Miss Barbara Austen, the Welsh prima donna, recently returned from her third international tour, has the distinction of being the first artiste to appear at the Alhambra since it "went talkie." She will put on a novel vocal act called "Chansons de la Masque" at each performance during the run of the new film, "Elsie's Calling," in this country. Features, including Will Fyfe, Jack Hulbert, Cicely Courtneidge and Lily Morris. This stage-and-screen programme is the modernised form of variety forming a "portable" bill which can, and will, be taken from town to town.

Variety in the North.

Vaudeville is reviving in the North of England, and further proof is furnished this week by our Hull correspondent, who writes that two of the four legitimate theatres now open in the Humberside city have been packed every night during the same week with variety filling the bill in each case. The Palace Theatre has had Mr. Deboy Somers with his famous band at the Ritz, and Mr. George Elliott has been filling the chief role at the Tivoli.

Mr. Deboy Somers and Mr. Elliott both have complete faith in the survival of this class of entertainment, and Mr. Somers simply hates the hackneyed saying that variety is dead. "Variety," he says, "is the very spice of life." His opinion is that variety entertainment waned simply because it began to lack variety, and his belief that there is a re-awakening of individual talent similar to that of long ago, when every artiste stood on a personal reputation, has been well supported by the quality of entertainment at the Hull theatres mentioned. Supporting Deboy Somers' Band were Ben Said (the Funjoror), Billie Kaye, the diminutive comedian with big boots, Charles Jones and Victor Thomas a sketch "Men Were Deceivers Ever," Marie Ambrose (contralto), and Collinson and Deane in "A Fresh Argument." Playing in the same bill as Mr. George Elliott were Jack Wynne and Co. in "Jim's Son," Johnson Clark (ventriloquist), The Daly Sisters and Marr, Wheeler and Lunn (comedians), Val Vett (the Rag-time Painter) and Dorothy Astra (vocalist).

"One Good Thing After Another."

There has been a change in the personnel of the revue "One Good Thing After Another," which is having a successful run. Mr. Percy Artingstall, of Southport, who was along with Mr. Alfred Esdaile, responsible for the revue, has retired on a royalty basis, and all communications should be addressed to Mr. Esdaile on tour.

Sybil Thendike's Reappearance.

The accident to her foot which Sybil Thendike sustained the other day will not prevent her reappearance in variety at the Coliseum on Monday next. The great actress has only made one previous appearance on the London variety stage, and that was eight years ago, also at the Coliseum, in a scene from "Tosca." There is a psychic and an aviation interest in the dramatic sketch she has chosen for the present occasion, a piece by H. C. G. Stevens called "To Meet the King!" It is a play of atmosphere, with eerie incidental music and overture by Norman O'Neill. Lewis Casson is in the cast.

Mona Magnet.

Back in production after her recent return from Australia, Mona Magnet made her welcome reappearance in town last week at the Finsbury Park Empire in Bert Montague's new show, "For Goodness' Sake." Mona is provided with many opportunities for displaying her versatile gifts, and is amply rewarded for her delightful work.

Stevens and Barber.

The art of terpsichore is strongly represented in "For Goodness' Sake," presented by Bert Montague, in which Marjorie Stevens and Lewis Barber give a marvellous dancing display, featuring a Hungarian Rhapsody which gained a big reception last week at Finsbury Park. This week Marjorie and Lewis are appearing with the show at the Hippodrome, Portsmouth.

"At the Fight."

Last week at the Hippodrome, Bristol, Osborne and Perry kept the patrons in constant laughter with their latest show, "At the Fight," a capital bill which must eclipse their previous ones. Ben and Nellie are away in Scotland for the next three weeks, and will not be seen in town until the end of March, when they return to the Holborn Empire.

Brighter Comedy.

A warm welcome was given to Nixon Grey last week at the Hippodrome, Bristol, where he was in his brightest form with some entertaining material. This week Nixon is appearing at the Theatre Royal, Edinburgh, and next week is to fulfil a special engagement of six nights at the Town Hall, Liverpool, under the patronage of the Lord and Lady Mayoress. Nixon has recently secured some new numbers from Weston and Lee, including one entitled "Talkies" that America cannot make.

"Then the Fun Began."

Joe Marks and Co., direct from a successful tour in Australia and South Africa, will make their first appearance in England at the Palladium on February 24th, in a comedy act entitled "Then the fun began." They are anticipating a glorious time on this their first visit, and send kind remembrances to their many friends in England. They are en route to America to play a thirty-five weeks' contract with R.K.O.

Clewin With Barnum.

Eddie, of the Coliseum clowns Cornalla and Eddie, started his career as a seven-year-old clown in Barnum's Circus. His father worked as an acrobat at Drury Lane sixty years ago, and then joined Barnum as principal clown. Eddie has performed before the King and Queen at Buckingham Palace, and has made a number of other appearances before Royalty.

Mess' Empires New Chairman.

Colonel J. J. Gillespie has been elected Chairman of the Board of Directors of Mess' Empires, Limited, the large circuit which owns the London Hippodrome and many theatres throughout the country, in succession to the late Mr. William Houlking.

N.A.T.E. Benevolent Fund Concert.

A very successful concert was held at the Empire Theatre, Glasgow (kindly lent for the occasion by Messrs. Mess' Empires, Ltd.) on Sunday, March 24th. The concert was in aid of the local Benevolent Fund of the National Association of Theatrical Employees, which benefited considerably by it, the house being packed, and numbers turned away. A very happy programme had been got together by Mr. Frank B. Gray, the Glasgow Branch Secretary, and was headed by Tommy Lorne, who was in his usual breezy form, supported by Mr. W. S. Percy and Miss Betty Bailey, all from the "Sleeping Beauty" pantomime at the Theatre Royal. The remainder of the comedy side of the programme was provided by Mr. Victor Crawford, and Messrs. Martin and Holbein, the latter pair being in their usual hilarious mood.

The Misses Lena and Cherry Grant, Miss Betty Bailey, Lorenza and Regina, and Miss Violet Gootie furnished a vocal treat, while the instrumental side was represented by Mr. Jimmy Dunlop, a rising young Glasgow violinist. Callum and Taylor gave a touch of Scotia to the evening, in a very pleasant double act, finishing up in the national costume. The programme concluded with an exhibition of escaping from various tanks, handcuffs and torture racks by Lieut. Arnold. Selections by the Empire Orchestra, under the baton of Dr. Henry Farmer, were thoroughly enjoyed. Mr. Cecil de Lee, the manager, and Mr. Edward Godwin, the assistant manager, along with the staff, threw their whole weight into making the evening a conspicuous success.

"Out of the Hat."

Mr. Percy Artingstall, of Southport, and Mr. Jim Jessiman, the well-known comedian, are the authors and producers of a new revue entitled "Out of the Hat," the first performance of which took place at the Pavilion, Southport, on Monday last. Some real novelties are being introduced, and the show is already booked up for many weeks. Other persons associated with the production are Mr. P. Artingstall, Mr. J. Jessiman and Mr. Henry Hodson, Secretary of the Pavilion Company, Southport.

A "Ratling" Good-Night.

Those who have not already secured their tickets for the first annual banquet and ball to be held at the Kit-Kat Restaurant, on Sunday next, by the Grand Order of Lady Ratlings, had better hurry up, as it will assuredly be a great affair. Jack Hylton's and H. Swain's Bands will be playing, and a fine entertainment has been arranged to follow the dinner. Many "surprises" are promised, so it will be a "Ratling" good night! Last Sunday evening the installation of the new officers took place. Minnie O'Farrell succeeds Mrs. Russell as Queen Ratling. Ruby Austin is First Princess, and Ennis Hylton Second Princess, with Nellie Peryer as First Guard.

For Brinsworth.

Mr. Bertie Adams told us on Monday that over £200 was raised for "Brinsworth" by the concert at the Holborn Empire, on Monday, organised by Mr. George Black and Mr. Adams. It was a "bumper" evening, a star programme, and a very nice house.

Blackburn's Brinsworth Concert.

The concert organised by Mr. Arthur Burton, at the Palace Theatre, Blackburn, on February 2nd, in aid of Brinsworth, resulted in nearly £50 being forwarded to headquarters. This is regarded as highly satisfactory, considering the counter-attractions in the town the same night.

Fred Kitchen, Junr.

At the Empire, Finsbury Park, this week, Fred Kitchen, Junr., resumed with "That's a Good Girl," in which popular show he plays a leading role.

"Met's" Big Variety Next Week.

"Billy" Matthews is justly proud of the variety bill at the Metropolitan for next week, and has had a throwaway printed, with a special design depicting variety with faithful caricatures of the old and present-day stars. The programme includes Ella Retford, Coram, Archie Glen, Jenny Howard and Percy King, George Bolton, Phil and Phloa, and Ross and Jerome with their Girls. Great stuff this variety!

The Magicians' Club.

The Magicians' Club are holding what is called "A continuous cabaret" at their headquarters, the National Hotel, on Sunday. Mr. Will Day is to occupy the chair. This event unfortunately clashes with the Lady Ratlings' cabaret and dance at the Kit-Kat.

"Aren't We All?"

"I'm a Dreamer—Aren't We All?" the big hit from the film "Sunnyside Up," is a melody fox-trot which is gaining great popularity. Published by Campbell, Connolly and Co., Ltd., an orchestration will be sent post free for 2s. 3d. Band leaders are advised to write for particulars of the "C. and C." Orchestral Club and "receive all the new hits straight from the press."

Alexandra Theatre, Birmingham.

Last Friday the Directors of the Austin Motor Co. invited the members of the Alexandra "Aladdin" Company to make a tour of their works, and a most interesting afternoon was spent at Northfield. The same evening, over three hundred members of the Austin Company's staff visited the Alexandra, and Billy Danvers and others took the opportunity of cracking some clever gags for their special benefit. Although this pantomime—the most artistic production given by Mr. Leon Salberg—has been running for nearly eight weeks, business remains at capacity, and seats for the last night—March 29th—are at a premium. Mention should be made of David Cochran, the producer and musical director, whilst the front of the house is under the able management of Mr. Finch. Supporting Billy Danvers in this record success we find Maude Olmar, who gives a charming performance in the title role. Albert Darnley proves an excellent dame, Violet Deane makes a delightful Princess, and Carr and Cunard provide some very neat footwork.

Fred Kitchen.

At the Empire, Birmingham, last week, "Making Whoopee," with Fred Kitchen, proved a big attraction here, and follows up the fine success of the previous weeks at Newport and Bristol. This show will probably be seen in town at the end of next month.

Jackson Owen.

Fresh from his South African successes, Jackson Owen resumed his variety engagements at the Tivoli, Aberdeen, last week. On Monday he opened at the Metropole, Glasgow, and then goes to the Theatre Royal, Edinburgh, after which he makes his reappearance in Town.

Variety Artists' Federation.

Members of the V.A.F. are asked to note that 5 Death Levies are now due on the 1930 Book. Red Stamps, 6.

THE PALLADIUM.

Philosophy was the last thing you would have accused George Robey of in the old days. Now, however, he comes very near it. In his lecture on "Facts," the thought is almost profound. People laugh—but, honestly, if it were delivered before the Royal Society of Arts it would be ruminated upon in solemn silence and debated afterwards in an intellectual mood without incongruity. This, however, is only a part of his turn. In his ballad of "What's His Name," he is still mildly philosophical, but in his outburst as the bride he is purely and simply knockabout. His Teutonic professor of music is best of all. This is in a timely human. His pride in his exploits on various instruments is so great that he cannot refrain from congratulating us on our luck in being there to listen to him.

The return of Mabel Russell is an event whose date must be recorded in the annals of variety. "Se the" may belong to the days when the smoking of cigarettes was a sign of vice in women but it certainly provides Miss Russell with a part which brings out the very lovable qualities of her character. She is, you may remember, a flower girl who is run over out of the flat of the man who has befriended her with sixpences and smiles. While sleeping off the effects of her injuries, she witnesses a theatrical banknote committed by the "vamp," and before she leaves she puts matters to rights. Of course, the charm of Mabel Russell is the reason for this little play's existence, but a word must be said in praise of the support given to her by George Ames, as the benefactor, Jean Webster Brough, as the wife, Elinore Palmer, as the wicked woman, and Leonora Langdon as a supercilious maid.

How on earth can I express my joy in Rich Hayes? Once again this week I find myself exclaiming with excitement over the sly touches of mirth that flavour the effortless ease of his masterful juggling. If he really is an "unhatched" island, many a precious word soon by running tourists' excursions they. The dancing of the Matthews Sisters also gives me delight; their walk with Jack Clewes to the strains of "The Blue Danube" is a poem in movement.

That little discussion which Frank Browne and Kay Lavelle conduct over the prostrate telephone is already a very popular act; they have such engaging personalities that they beguile the audience at sight. Rogers and W. H. H. have also endeared themselves to us; they are not only in themselves, a lively pair of dancers, but they are accompanied by "Dad and Mum," who repeat a dance they showed us at the Empire thirty years ago—a trump card.

Francis, the comedy dancer; Bud and Jack Pearson, dancing eccentric; Scamp and Scamp, "comedy bar act"; and the "Palladium" Girls also add to the brilliancy of this week's bill.

VICTORIA PALACE.

If Jack Hylton ever had any shadow of doubt about his popularity it must have been removed, wholeheartedly, entirely and for ever, by the reception he got at the Victoria Palace on Monday night. Hylton admirers packed the house and cheered their lustiest. Jack believes in novelty, and his presentation is packed with good showmanship. The boys all contribute, in ways comic as well as instrumental, to the success of the act. James Pat O'Malley is a popular singer, and his crooning voice is well worthy of an Irishman. Violinist Hugo Rignold is responsible also for a clever dance, and Harry Robbins' xylophone solo, "Steppin' Out," proves a popular success. "Piccolo Pete," "Jollity Farm," "Ain't Misbehavin'," "He Kissed Her," "Pagan Love Song" and "Tip-toe Through the Tulips" were some of the favourites Hyltonised on this occasion, and as a final encore, "Body and Soul," a new slow fox-trot, was played. Billy Bennett caused amusement by appearing to conduct the band through his song "Stay Out of the North," after which the curtain shut the famous band finally from view, and Billy Bennett proceeded to throw his audience into hysterics. It is no new thing to see strong men weeping under the influence of Billy, but on this occasion he seemed to have struck a particularly comic vein, and was well cheered for his efforts.

Another interesting turn is that of the Daros, who for sheer versatility need some beating. Ada—of strong personality—does breathless balancing tricks on a tall ladder, but sings and chats cheerfully all the time. The ladder, we should say, is meanwhile balanced on Eddie's forehead! Then comes down and sings in excellent English and German, skilfully accompanied by Eddie on the guitar. Norman Carrol has an interesting tale, tells some new stories and makes material out of his lip in "Forty Thousand Thrushes." He also recites an effective monologue written by himself, entitled "My Son John."

Original material is a feature of the act of Tommy Tones and Peter McSwaney, and in a vocal burlesque called "Nonsense in a Nutshell," these two good comedians get lots of clever fun out of so simple a thing as the tonic sol-fa. Picturesque and quaint are Rogers and Lascelles, with Jean, Joan and Jill, in high-speed dancing. These winsome young people use original costumes for their dances, and we liked the sailor and Spanish ones especially. Will Morris, the comedy cyclist, and his decrepit cycle are very popular. Henri Bekker, a neat and genial conjurer, featuring an original shoe trick, completes a well-mixed bill.

HACKNEY EMPIRE.

A striking feature of this week's programme at the Hackney Empire is the engagement of the Dinkie Donto Trio, three lively and exceedingly comely young ladies whose act is billed as "Little Bits of Everything." In point of fact, with the exception of an opening number which is sung with verve and great effect, it is almost wholly a dancing act.

THE COLISEUM.

It is good to hear news of Dunrobin again. Now Neil Kenyon has come back to town, where he has been sadly missed this many a day, we enter once more into its lively parish politics, especially with regard to the proposal for a local jazz band set afoot by the shopkeeper who sells musical instruments. The smile of Neil Kenyon is never so subtle as when he tells how, in response to the advertisement for a conductor he put on his tall hat in readiness to take charge of the inside of a tram. Instead he found himself in charge of the band whom he immediately conducted to the nearest house of call, from which, many hours later, he did his best to conduct them home. After this sketch, he appears as the caddy in charge of a golfer (excellently played by Frank Lacey), whose ball has been found before it was lost. Golf has long been the humorist's pet subject. Nevertheless, Neil Kenyon makes it fresh. As in all his character studies, he is so near to life that his jests come straight from the course.

With Bobby Alderson as her partner in duets, and Kelland Espinosa as her partner in the dance, Phyllis Daro reveals the graces of voice and movement which made her name famous so early in her teens, that she was an "old favourite" at an age when most careers have barely begun. Hugh Ormond, the tenor, wins fervent applause for his spirited singing of love-songs, ranging from Verdi to "Because." Cecil Harrington and John Olivero are lively duettists.

In "Leave It To Willie," Willy Lancel reveals in the part of a young limb who disregards all his mother's injunctions to respect a rich uncle. Cornall and Eddie perform their amusing and original sketches, and the Barracuta Trio exhibit classic pranks of clownship, and the Kirks fool skilfully on cycles. Few contrasts of dancing could be more striking than that created by the vigorous high-kicking of the Sixteen Foster Girls, and the ponderous measures trod by Power's elephants, whose charms are powerful enough to cause some new Jumbo to bring a bunch of howling shrubs from the jungle to the Coliseum's stage-door.

THE ALHAMBRA.

Strange how unfamiliar a familiar place can be! The music-hall that has "gone talkie" is like a friend who has changed his soul. Perhaps the feeling of strangeness that overcame me when I returned to the Alhambra was hardly due to the fact that I sat in the circle instead of roving around the stalls. There was, all the same, no mistaking the difference between the "hall" that was and the "palace" that is. Just join in the chorus of any old song the canned music plays, and see what happens!

There is, at the moment, temptation enough to do this. Your chief delight in "Elsie's Calling" is sure to be Lily Morris. "Talkie" experts are all agreed that she has the perfect "talkie" voice. There is no noise like the changing of gears on the microphone when she records; even her sibilants reproduce clearly, without any back-lading of "s" into "sh." When her shade is singing, "Why Am I Always the Bridesmaid?" and "Only a Working Man," the makers of mechanised amusement must feel triumphant. They may argue that as her face can now be seen as plainly from the back row of the gallery as it used to be from the stalls, the public is being better served. Let us leave the argument at that.

Instead of performing a characteristic turn in the studio, Willy Lancel broadens his character acting, with "appears, in Glangarry and Kilt, much as he is in real life. After a talk about his adventures in America, he sings a lament that we now have to pay twelve-and-six a bottle. Teddy Brown's performance is ingeniously contrived. He displays his skill on the side-drum as well as on the xylophone, and imitates the departure of a train so well that I doubt whether Mike himself could do better at Euston or King's Cross. The Three Edies seem to step faster than the camera can shoot, and finish up by dancing "in their bones."

Perhaps you have guessed by now that "Elsie's Calling" is not at all unlike a music-hall programme. It is cast in the form of an entertainment broadcast by radio and television, with Tommy Handley as the announcer (making wisecracks that grow funnier and funnier), and Gordon Barker as an amateur electrician who keeps his set out of order in his determination to improve it. Several items from "The House That Jack Built" are included, notably that extraordinarily face-slapping contest between Jack Hulbert and friend. Cicely Courtneidge reproduces so well that I do not regret she was not engaged to play Mary Pickford's part in a burlesque of "The Taming of the Shrew," as seen and heard recently at the Pavilion. While delighted to see Ann May Wong at any time, I think her Celestial graces could have been better bestowed upon almost any other sketch than this. Yet Donald Calthrop is so inquisit as Petruccio on a circus-trained motor-bike that the skit goes down very well indeed. It merely carries Mr. Fairbanks' slapstick ideas a few steps farther by introducing classic eustard tarts. The last one hits Shakespeare full in the face. Very apt.

I doubt the wisdom of introducing Russian songs, because audiences are always inclined to take the comic seriously, and to titter at the solemn ones. Alfred Hitchcock stages the sketches in his own masterful fashion. He films the anecdote of the unfaithful wife who is shot by the wrong husband so vividly that the sex-apropos displayed is almost overpowering.

Bertha Herbert.

Returning to town next week after her pantomime season at the Prince's Theatre, Bristol, Bertha Herbert may resume her act in variety, which proved most successful prior to her present engagement.

Mr. Frank Compton was "at the piano" for this turn.

The Kinnet Sisters open the second half of the programme. They are not only equilibristas of distinct merit, but this clever trio also score in a variety of acrobatic feats that must be seen to be believed. Their finale brought down the house on Monday. Mr. Talbot O'Farrell, in his own inimitable way, opens with "Hypocrites," patters in merry style about this subject, and then sings, as only he can, "Mother's Smiles," following with a different number, "The Day O'Rafferty's Daughter Got Wed," and closed with the number that he sang when he first came to London, "Come Back to Ireland and Me." Hai-Yung presents the Gue-Tsang Troupe in "Pastimes of the Orient." In a picturesque setting, these clever performers put over some very clever work in which diabolic spinning and acrobatics are prominent. Jimmie Ferguson, with the dark cloud of joy, opens with a good number. Some of the smartest footwork possible follows. His patter is unique, and his dancing to "Am I Blue?" is also excellent. Pretty Miss Belle Avalon's wonderful dancing on skates brings the fine performance to a close. This is a clever and delightful speciality act that every one stayed to the end to see.

Mr. Bertie Adams is the popular manager here, and Mr. S. Clarke-Richardson the efficient musical director.

Tommy Lorne.

As was expected, Tommy Lorne has made a great hit at the Theatre Royal, Glasgow, and the pantomime is proving a strong attraction. At the end of the month, Tommy commences rehearsals for his own revue, which is due for presentation early in March, and is already booked for twelve months ahead.

Ristoris Coming Home.

After an enjoyable time in South Africa, both from stage and social points of view, Harry and Marjorie Ristori are en route for home, and are due to arrive on Monday week. As soon as they reach home, however, they have to commence packing again, as they leave for America a fortnight later, to play a season there.

Dick Henderson.

An all-round success at the Palladium this week was Dick Henderson, and his patter and songs were greatly to the liking of the folks there. Dick is in Birmingham this week, and then to the Pavilion, Glasgow, afterwards returning to Town to play the Victoria Palace.

"The Happy Family."

This is the title of the new road show which features Harry Tate, Bert and Hope, Daimere and Eddie, Fie and Hope, Ronald Tate, and a good supporting company. At Waltham Green last week they had a very successful time, and the show has been booked well ahead. It will be in Town again at the Balham Hippodrome, on Feb. 24th.

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Feb. 17, EMPIRE, NEW CROSS.

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VARIETY SEASON.

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FROM THE SONG PUBLISHERS.

B. Feldman and Co.

From all parts of the country the Feldman House is receiving eulogistic letters from artists and bandmen in their present wonderful budget of song and dance hits. The Feldman announcement which appears on another page of this issue gives the titles of the sweeping successes now being handled by the firm, and a record-breaking budget comprises: "Painting The Clouds With Sunshine," "Tip-Toe Thru' The Tulips With Me," "My Song of the Nile," "Maybe, Who Knows?" "Lady Divine," "I've Never Seen a Smile Like Yours," "Am I Blue?" "Smiling Irish Eyes," "And Still They Fall In Love," "Mechanical Man," "Song of the Gold Diggers," "What Should We Do Without Gravy?" "Rabbit and Pickled Pork," "Park Yourself Close To Me," "When Are You Going To Pay Me What You Owe?" New numbers rapidly coming to the fore are "What Will I Do Without You?" "Go To Bed," "Let Me Have My Dreams," "If You Were Mine," and "My Heart Is Bluer Than Your Eyes."

G. H. Carlisle and his charming partner Nyra, write Feldman's to report enormous success with "Am I Blue?" the big hit from "On With The Show" film. This popular act has been proving wonderfully successful in the North, and Nyra proves herself a talented artist in song, dance and instrumental playing.

Appearing this week at the Holloway Empire and Canterbury popular Jenny Howard, with Percy King, makes outstanding hits with her latest Feldman winners, "Painting The Clouds With Sunshine," "Wait a Minute," and "Everybody Loves You."

Tom Deere, the fine vocalist appearing with "One of the Best" Company, writes Feldman's to say he is scoring an enormous success with "Maybe, Who Knows?"

This catchy number has swiftly become a stunner, and Mr. Deere handles it magnificently.

The Toscano Brothers write to say they have joined George Carney's revue, "The Piccadilly Melody," and are making a big hit with "Am I Blue?" "I've Never Seen a Smile Like Yours," and "My Heart Is Bluer Than Your Eyes," their fine accordion playing always winning enthusiastic applause.

Murray Stewart makes a successful appearance at the Putney Hippodrome this week and scores a decided hit with "My Song of the Nile," Feldman's sensational waltz-ballad.

Here you see vivacious Dixie Wood, the new coloured comedienne, whose clever music-hall work is winning high praise on all sides. In addition to being an extremely artistic singer of syncopated melodies this fine artist is chock-full of what our American friends call "pep," and her act goes with a great swing from start to finish. Dixie Wood appears with enormous success this week at Collins Music Hall, where she wins well-deserved applause for her interpretations of "Am I Blue?" and "Birmingham Bertha," two well-known Feldman numbers from the popular Talkie film, "On With The Show." It is interesting to note that Miss Wood was the first singer in this country to take up "Am I Blue?" and she has been scoring all along the line ever since with this haunting hit.

Teddy Morris and his Band are always assured of a warm welcome whenever they appear, and at the Empire, New-
port, this week, this splendid combination is going great guns with "My Song of the Nile," "I've Never Seen a Smile Like Yours," "Am I Blue?" and "Tip-Toe Thru' The Tulips With Me."

Rita Astelle, the charming star of Frank B. Franks' new revue, "The Gypsy

Vagabond," is scoring a sensational hit with "When You've Gone." In the same production, popular Gladys Watson scores with "Tip-Toe Thru' The Tulips." Mr. Franks is a great Feldman enthusiast.

"The Gypsy Vagabond" also boasts a fine feature in Art Moore and his Musical Clowns, who make a wonderful hit with "Am I Blue?" in which Rita Astelle and the Breconia Singers lend valuable assistance.

These popular artistes, Verne & Anna, are making an outstanding hit with "Painting The Clouds With Sunshine," and "Am I Blue?"

The Ohio Trio continue to score with "Who Wouldn't Be Jealous of You?" and have introduced "Am I Blue?" into their sparkling act.

Camille Gillard, the famous Belgian tenor, continues to make an inspiring feature of "My Song of the Nile," the great waltz-ballad from the successful film, "Parasites."

Hugh Wade, the famous young English song-writer, is at present appearing in Paris Cabaret with big success. A few nights ago, Richard Barthelmess, the popular star of "Parasites" film, visited the Cabaret, and Mr. Wade played "My Song of the Nile," the great theme song from the film, several times. Richard Barthelmess complimented the young composer on his artistic rendering.

Bandmen should not overlook the wonderful numbers being issued through Feldman's Orchestral Club, and should write to the manager for particulars of the subscription schemes.

Jimmie Ferguson, the popular coloured star, appears this week at the Holborn Empire and scores an outstanding hit with "Am I Blue?" and "What'll Be Come of Me?" He puts these numbers over in great style.

Don't forget "The Kerb Stop!" The official "Daily Express" song is published by the House of Feldman, and there is an ever-growing demand for this novel and catchy number. It is being recorded by many well-known artistes.

Lawrence Wright Music Co.

At the Coliseum this week, Miss Phyllis Dare, the world-famous musical comedy favourite, features two wonderful Wright hits in "I May Be Wrong" and "Ain't Misbehavin'," which has now become everybody's favourite. Those popular boys, Scovell and Whelan, tell us that "Every Day Away From You" and "Ain't Misbehavin'" are very big hits for them. We heard Camille Gillard putting over "The World's Greatest Sweetheart" and "I Wish I Had Died in My Cradle" last week to tremendous applause at Holloway and Islington.

At the Holborn Empire, Teddy Brown features "This Is Heaven" and "Let Me Dream in Your Arms Again" in his own inimitable style. Fred Lake continues to make an enormous success with "I Wish I Had Died in My Cradle," and last week created a furore with this wonderful ballad. In "One Good Thing After Another," at Woodwich, last week, Douglas and Ross made a big hit with that great comedy song "Bunkey Doodle I Doh." Harold Herrick and Phyllis Snow, at their various National Sunday League engagements never fail to make a big success with "Sposin'." In Leslie Fuller's "Margate Pedlars" this week at Stoke Newington Eric Percival features a new Wright hit, "Tain't No Sin" with conspicuous success.

"Tain't No Sin" is also being featured in Archie Pitt's "Lido Follies" at the Shepherd's Bush Empire. Barber and Stevens are making a big feature of "Sposin' in 'For Goodness Sake' Revue, and have in active preparation a new Wright hit, "I May Be Wrong." The Sisters Reeve are making a big success of "This Is Heaven" in "Comparisons" Revue.

A new act, Oliver and Holt, open this week at the Palace, South London, and feature a new comedy chorus hit, "Forty Thousand Frushes," and they put the number over in great style.

A new Revue, "Talkie Mad," which opens this week, contains a bunch of Wright hits in "Ain't Misbehavin'."

"The World's Greatest Sweetheart," and "Tain't No Sin" being the most popular. Another Revue which has picked a bunch of Wright hits and find them big winners is "Spot of Bother," the chief numbers being "Silvery Moon," featured by Dagn and Mavis, and "Bunkey Doodle I Doh," also "I May Be Wrong."

In "Joy Boat" Revue, we hear that the Sarnana Sisters have now included "Ain't Misbehavin'" and find it a winner. We have received a very favourable report from Rhys Rees, the piano-accompanist in "Lookers On" Revue, which tells us that "This Is Heaven" is a sensational number for him. Our old friend, Gus Elton, who is appearing in that great Revue "The Stage Door," is extremely keen on that wonderful new comedy hit "Forty Thousand Frushes," which he has in active preparation and intends featuring in the very near future.

New publications, 2/- each, no professional copies: "The Lady Duke," "Syncopated Shuffle."

Francis and Day.

"Singin' in the Rain" is the universal hit. Jack Hylton's colourful arrangement of this song shares with "The Pagan Love Song," a prominent place in his programme at the Victoria Palace this week, where it is invariably encored.

Layton & Johnstone are also firm supporters of "Singin' in the Rain," and confirm its great popularity at the Empire, Stratford, where they appear to fine applause this week.

Appearing in August 1914 Co. at the Bedford, Camden Town, Arthur Hoekin has intimated his intention of including "The Pagan Love Song" at the first opportunity. In the same company,

Mercia Lotings is busily rehearsing "Love—Your Spell is Everywhere."

That audiences appreciate a good melody number is proved at the Birmingham Hippodrome this week, where Dick Henderson renders "Your Mother and Mine" with a wealth of feeling and expression. "The Sun Is At My Window" continues to be a big applause-getter for Jimmy Ferguson, who appears to fine receptions at the Holborn Empire.

Harry Shalson was quick to see the possibilities in "Singin' in the Rain," and his own inimitable rendition of this number leaves nothing to be desired at the Ardwick Empire, where he appears in "Paris Life" Co. "Honey" is another established favourite with this artist.

Providing an attractive musical speciality at the County Theatre, Ashford, The Baker Boys are making outstanding hits with "The Pagan Love Song" and "Singin' in the Rain." The charming rendition of "The Pretty Little House That Jack Built" by Fred McNaughton and Fae Robina, continues to be an outstanding feature of Archie Pitt's "Lido Follies" Co. This week the show is appearing at the Shepherd's Bush Empire.

Francis & Day material is well to the fore at the Empire, Birmingham, this week, where G. H. Elliott is warmly received for "Honey." On the same bill, Peter Barnard's repertoire now includes "Singin' in the Rain" and "Your Mother and Mine."

The Three Lads, now with Tom Arnold's "All Fit" Co., find much success with their old favourite "King for a Day," and are now busily rehearsing "The Pagan Love Song," "Your Mother and Mine," and "Singin' in the Rain." Proving themselves masters of concerted vocalism, the Four Harmony Kings write from the Shakespeare, Liverpool, to report phenomenal results.

(Continued on page 13).

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IN "THIS AND THAT."
Feb. 10, HIPPO, BIRMINGHAM.

Direction: Henry Sherak.

BERT GUNNELL

Fooling around in
BERT, MONTAGUE'S PRODUCTION, "FOR GODNESS SAKE."
Feb. 10, HIPPO, PORTSMOUTH. Feb. 17, EMPIRE, NEW CROSS.

FROM THE SONG PUBLISHERS.

(Continued from page 12)

with their arrangement of "Singin' in the Rain."
Eva Sherman, playing variety, reports that "Down Among the Sugar Cane" is the snappiest winner she has ever handled. Among the many famous stage bands featuring "Singin' in the Rain," are Teddy Morris's Band, who provide a fine show in "Sonny Boy" Revue, Sir Robert Peel and his Band at the King's Manchester, Alfredo's Band in the "Merry Whirl" Revue, Debra Somers' Band, and Lloyd Shakespeare and his Boys playing variety. Every one of these well-known orchestral leaders report its excellent reception.

Scovell and Whelan create genuine mirth at the Blue Hall, Islington, this week, where they put over a well-chosen selection of songs. "Sitting on the Gold-Wet Grass" is a strong feature of their present programme. Two new additions to the repertoire of the Macari Brothers are "The Pagan Love Song" and "Singin' in the Rain," while amongst their established winners "Honey" takes pride of place. The boys are now playing the Hippodrome, Wolverhampton, with "One Day Thing After Another" Revue.

The popular Reg Lever is now at the Grand, Walsall, in "Lucky Lads" Revue, where well-merited applause greets his every rendition of "I Only Met Her on Sunday," "Baby! You've Got the Right Idea," and a special version of "My Mother's Eyes." The Gresham Singers have now added "Their Golden Wedding Day" to an already strong repertoire, and report its complete success at all their engagements. A well-received duo at Collins' Music Hall this week, are Lester and Lee, who ascribe a large measure of their success to "My Mother and Mine," and "My Blackbirds are Bluebirds Now."

"I Lift Up My Finger and Say 'Sweet Tweet' is the comedy sensation in "Keep Laughing" Revue, where it is rendered in great style by Jack London. The fine musical specialty by Lawlor and Bullen is a fine feature of the programme at the Wimbledon Palace this week. Their keenly chosen repertoire is enhanced by the addition of "The Pagan Love Song" and "Singin' in the Rain."
The Franklin Sisters, playing the Lido Super Cinema, Manchester, make outstanding hits with "Singin' in the Rain," "Pagan Love Song," and "My Blackbirds are Bluebirds Now." Joyce Blacklyn, at the Junction Theatre, Manchester, gets an ovation for her beautiful rendering of "Marie," while Richards, in Bros. Hanaway's "Swish," at the Osborn Theatre, Manchester, finds big applause with

"My Mother's Eyes," while Winnie Seaman scores a hit with "The Sun Is At My Window."
Tony Rigoletto is now presenting his piano-accompanied specialty in "Pontoon" Revue, and his material at the Pavilion, Liverpool, this week, includes a special and successful arrangement of "I'm Just a Vagabond Lover." Continuing his successful tour with Archie Pitt's "Making Good" Revue, Richard Neiler has now produced "Your Mother and Mine" with fine results.

Peter Derek, Ltd.
"If I Could Only Find You," a recent publication of this firm in waltz measure, has been successfully put over by Sir Robert Peel's Band at Darglington. Sir Robert sympathises with struggling British composers and the severe competition from abroad and which they have to contend, and is doing his best to give British composers a leg over the style. Peter Derek, too, as publishers, are steadily pushing ahead in the exploitation of all-British music, and have the satisfaction of knowing that a great many hand leaders and musicians in general are in sympathy with them, and are featuring P. D. numbers with considerable success all over the country. Artists of discrimination, when in town, will do well to become acquainted with P. D. publications—that is to say, those who have not already done so. As mentioned last week, this firm has secured new premises, consisting of an imposing shop with offices, practice rooms, etc., over, at 8, Moor-street, Cambridge Circus, right in the heart of the professional world.

Amongst their recent publications is a sentimental ballad of considerable interest, entitled "When First You Came," which will commend itself to all ballad singers while "Love is Wonderful" is a really charming waltz-song.

Victoria Music Publishing Co., Ltd.
The Victoria Music Publishing Co., Ltd., of 142, Charing Cross-road, are unquestionably in for a bumper time. With such sensational numbers as "A Little Kiss Each Morning," "I'll Be Reminded of You," "The Punch and Judy Show," and "The Shadow of a Rose," no wonder Victoria House has been besieged by artists.

"The Punch and Judy Show" is positively the greatest novelty fox-trot ever written, and is broadcast nightly by all the leading bands. We would advise all dancing troupes and eccentric steppers to get on this at once. It also makes a great production number and has a

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lyric describing the story of Panch and Judy.
Peter Bernard paid us a visit especially to tell us of the huge success he is making with "The Punch and Judy Show." Peter is appearing at the Empire, Birmingham, this week, and a letter from him informs us that he is stopping the bill with this sensational hit.

The Troy Sisters and Helen have just introduced "A Little Kiss Each Morning" and "I'll Be Reminded of You" in their act, with gratifying results. Dick Carlish, of the Three Lads, is rehearsing "A Little Kiss Each Morning," and informs us that it will be an acquisition to their act. Camille Giffard is making a big "hit" with "The Shadow of a Rose," which is a waltz ballad of exceptional charm.

Arthur Jeffreys, the popular tenor of Bert Montague's revue, "Par Goodness Sake," is also featuring "The Shadow of a Rose" with phenomenal success. We urge all vocalists to get this classic waltz ballad into rehearsal immediately. Kayno and Kernal feature "I'll Be Reminded of You" with great success. "A Little Kiss Each Morning" is destined to be the greatest ballad fox-trot of the year. This is ideal for duetists, and particularly lends itself to harmony.

As previously announced in these columns, "A Little Kiss Each Morning" is the theme song from the talking picture "The Vagabond Lover," sung by Rudy Vallee, the great American radio favourite. Look out for the De Sylva Brown and Henderson world-beaters which will be published by this house in recent columns in due course.
Artists are invited to visit Victoria House, where they will receive every attention.

Campbell, Connolly and Co., Ltd.
The latest Campbell and Connolly ballad, "My Fate Is In Your Hands," although just a few days old, has jumped into popular favour quicker than any ballad published by this house in recent years. At the Victoria Palace last week, the Three Lads scored an emphatic success with this stupendous song. In fact, "My Fate Is In Your Hands" was the outstanding hit of their brilliant act.
At the Alhambra this week, where pictures and variety hold sway, Miss Marjorie Austin is featuring "My Fate Is In Your Hands," and, needless to say,

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"That's a Good Girl," Movietone News.
SHEPHERD'S BUSH EMPIRE.
Frank Forbes-Robertson & Co., Cissie Hughes, Edward Victor, Fleg Jack and Co., Dinks & Trivier, Vime and Russell, Harry Cliff, Dinkie Denton Trio, Movietone News.
CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Nellie Wallace & Co. in "All Fit," Movietone News.
WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
"Sunny," Movietone News.
EMPIRE THEATRE, CHATHAM.
Talkies—"This Is Heaven," Movietone News.
BEDMINSTER HIPPODROME.
"Talkies," Movietone News.
BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Kremer, Neil Kenyon, Irwin Sisters, Foley & Partner, George Dootan, Clifford & Grey, David Poole, Four Brownie Boys, Movietone News.
STOLL PICTURE THEATRE.
(Newcastle-on-Tyne)
"Talkies," Movietone News.
LEICESTER PALACE.
Rehearsal at 12 noon for—
"Lads of the Air," Movietone News.
ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for—
"Tie Merry Whirl," Movietone News.
MANCHESTER HIPPODROME.
Rehearsal at 10 a.m. for—
Dorothy Ward, Christiane & Duroy, Jean Kennedy, The Daros, Winn and Davies, The Monagors, Movietone News.

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LEETE'S for finest Scenic Artist Colour, Silver and Gold, in Hannaway Brothers' "Swish" revue, wires us to the effect that "Dream Mother" is securing endorses every night and is a very big number for her, while Billy Richards, in the same show, finds "Recollections" a big winner for him. Maggie McLean, who is at the Hackney Empire this week, is shortly introducing what she says is the strongest ballad she has ever had, namely, "My Fate Is In Your Hands." We certainly agree with Miss McLean, and are looking forward with much pleasure to hearing her sing this delightful ballad.

Sunnyside Up," and they are all well put over and received with great applause.
"Nan Hornby," in Hannaway Brothers' "Swish" revue, wires us to the effect that "Dream Mother" is securing endorses every night and is a very big number for her, while Billy Richards, in the same show, finds "Recollections" a big winner for him. Maggie McLean, who is at the Hackney Empire this week, is shortly introducing what she says is the strongest ballad she has ever had, namely, "My Fate Is In Your Hands." We certainly agree with Miss McLean, and are looking forward with much pleasure to hearing her sing this delightful ballad.

Keith Payne and His B.B.C. Orchestra broadcast the latest comedy hit "All Hands on Deck" which was received by his listeners with great glee. This number promises to hold royal sway in a very short period of time, having as it has several comedy verses and choruses. Recording Companies are taking up this number, and it is anticipated that it will become a favourite number for Concert Party artists.

Trevor Watkins, the famous tenor, at the Hippodrome, Newcastle, continues to sing the greatest punch ballad of the year, "I'll Always be Dreaming of Mary." This number will no doubt find many friends who are anxious to get hold of a number that combines lyric, melody and finesse.
Miss Mona Grey introduced at all her engagements Vincent Rose's best effort "You're Not Asking Me, I'm Telling You." This can be described as a delightful fox-trot melody from the golden West.
"That's When I Learned To Love You" has come to the front by leaps and bounds, and will undoubtedly be a prime

favourite, as was always anticipated for this number. Recording companies and bands are unanimous in their praise of the merits of "That's When I Learned To Love You."
"An Old Italian Love Song" is another song featured by Marie Burke that breathes the essence of its national environment, which appeals to so many singers of this type of song.
The Firm's comedy song, entitled "Go Home, Pa-pa," is being featured by Norah Blaney, who reports that the number is popularly accepted in the Leeds pantomime. While Phil Leno, in Harry Beresford's revue, also features the number with no small measure of success.

Miss Dorothy Godfrey, writing from Blackpool, informs us that she has been working "Go Home, Pa-pa," in panto, and intends to carry on with this very successful number in "Rip Rap Revue." Self praise is no recommendation we are given to understand, and we think that we should quote a letter (one of many) in the same strain from Miss Bessie Brown: "Your numbers are splendid, and you may rest assured that I will feature them in my programmes on every occasion possible. Thanking you for your kind and prompt attention."

Jack London, "Keep Laughing" Co., is another convert to the "Go Home, Pa-pa," section of the melodious fox-trot, "Evening Shadows."
May A. Willis has for some time been featuring "Olga, the Pet of the Boatman on the Volga," which number she intends to place in her repertoire for the coming Concert Party season. She will also feature "You Ain't My Baby Now" and "Take Your Hands Out Of Your Pockets, And Put Your Arms Around Me."
Dorothy Eckford, who has sung many Keith Payne numbers, including "Char-

(Continued on page 15)

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Army Bands Prohibition.

A crying grievance has been removed by the action taken by the Secretary for War in forbidding regular Army bands from taking paid civilian engagements where such engagements call for less than twenty-five performers out of doors and twenty-five indoors. The statistics which I gave last week were an astonishing revelation not only of the number of civilian musicians that were ousted from employment by Service men but of the undercutting that went on. It is a tribute to Mr. Farnshaw's sense of fair play that it has at length been found possible to relieve professional handmen of a competition that was obnoxious and inequitable.

In the circumstances the plaint of a tympanist which I reproduce below seems unnecessary, but it may lead to a readjustment of his case. My correspondent writes:

"I have just lost an engagement through the management giving the job to a soldier, who has accepted lower wages. I quoted evening rates only (doing two matinees free). This in spite of the musical director, doing his best to get a civilian musician the job. I am a disabled pensioner myself, so you see this makes this case even more serious."

1,512 Musicians Out of Work!
A return to the question of alien musicians was made in the House of Commons on Thursday, when Sir Robert Gower, Conservative M.P. for Gillingham (Kent) asked the Minister of Labour (1) What was the number of alien musicians now practising

whether, having regard to the number of British musicians now out of employment in this country, she would consider the desirability of cancelling the permits of aliens now practising their profession here and of refusing future permits to alien musicians to enter this country for the purpose of practising their profession; and (3) the number of alien musicians to whom permits were granted to enter during the six months preceding May 30th, 1929, and January 31st, 1930, respectively?

In reply, Miss Bondfield said: The number of alien musicians in respect of whom permits were issued in the periods in question were:

Six months to May 31st, 1929.
Band Musicians ... 43
Concert Artists ... 158
Six months to Jan. 31st, 1930.
Band Musicians ... 50
Concert Artists ... 257

The last-mentioned figure indicates the permits granted in respect of the Berlin Philharmonic Orchestra, consisting of 100 persons, who were admitted for three performances in November last. Most permits are granted for very short periods only. I regret that I have no information as to the total number of alien musicians employed in this country. In issuing permits in respect of alien musicians all possible steps are taken to safeguard the interests of British musicians. In this connection I would remind the hon. member of the reply given to him on February 11, 1929, from which he will see the kind of conditions which are imposed, and in particular those relating to the employment of British musicians in cases in which it is proposed to engage a band of alien musicians to play for dancing. As regards the further restriction of the issue of permits in respect of alien musicians, I would refer the hon. member to the reply I gave on Nov. 21st last to the hon. member for Central Southwark (Mr. Day).

Sir Robert Gower also asked the Minister what was the number of British musicians registered as being out of employment in this country?

Miss Bondfield replied that at December 30, last, the latest date for which figures are available, the number of musicians aged 18 and over recorded as wholly unemployed in Great Britain were 1,217 men and 295 women. She was unable to say

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Dutch Cinema Musicians' Rest Day.

Regulations for the enforcement of a weekly rest day for cinema musicians in the Netherlands are laid down in a Dutch Royal Decree. The Decree provides that no artist, man or woman, may be employed in the performance of music in a cinema on Sunday unless he or she is given a rest day on another day of the week, such particular weekday to be specified beforehand. For the whole of the period during which an artist is employed on Sunday as a musician, he or she must be in possession of a rest card, on which the week-days allotted in compensation for the Sunday employment must be entered. Special provisions are made in respect of persons belonging to religious communities which do not observe Sunday as a weekly day of rest.

Swiss Orchestral Musicians.

The Swiss Orchestral Players' Association has decided to adopt the following rates of pay: Performances outside the town in which the orchestra is located, 55 francs per day per person, with travelling expenses; the day to include one rehearsal and one performance. Local rates for symphony and choral concerts, as well as for operas and operettas performed at theatres, for one performance, rehearsal, 15 francs and performance 25 francs, per person. Minimum rates of employment to be: For a year's engagement, 480 francs per month; for an engagement for a season of seven months, 500 francs per month; for a season's engagement at a winter place, 550 francs per month. It is further proposed that rehearsals shall not last but one hour.

Popular Cinema Orchestra Returns.

Last Friday evening Jack Leon and his Orchestra were re-introduced at the Grand Cinema, Edgware-road, "for one night only." Prior to the inauguration of the "talkies" at the Paddington house, Jack Leon and his men were prime favourites, and their re-appearance on Friday night was the signal for rounds of applause. The band appeared on the stage in the now familiar red jackets of the P.C.T. circuit, although Jack was arrayed in the conventional "glad rags."

The orchestra played four numbers, opening with the rollicking "Give Yourself a Pat on the Back." In more serious vein came "Classics," in which the pianist (Mr. M. Denbina) revealed his abilities in an excerpt from Liszt's Hungarian Rhapsody and was deservedly applauded at the end of the number. Stating that he had received a number of requests for popular items in which "In a Monastery Garden" was in the majority, Jack Leon proceeded to play that piece, the rendering of which was enhanced by the introduction of a trumpet solo (by Mr. A. Bosley) of "The Rosary." To conclude the programme, the orchestra gave "Russian Rhapsody," in which full vent was given to "The Volga Boatman" and the familiar "1812" motif.

Talking to Jack Leon I gathered that the orchestra will be featured on the stage every Friday night. They already play on Sunday evenings, when a "silent" film programme is shown. He tells me that he has been very busy, with J. Johnson (late musical director of the Empire, Leicester-square, Plaza, and New Cross Cinema), in providing musical scores for "talkie" accompaniment to silent films. His own band has also been working for several well-known gramophone companies.

Dabney Somers in the North.

Dabney Somers' famous band is meeting with as much success as ever on its return tour round the Moss Empires' northern circuit. Mr. Somers simply glories in his distinctive class of musical entertainment, which is creating such popularity, and division in the industrial centres, and has just cheerfully refused an offer of £1,000 to picture. He is, nevertheless, convinced that "talkies" have come to stay and that they will find a place in the variety entertain-

ments of the future, along with some of the best vaudevillian acts.

Much of the success with which Dabney Somers' band is meeting now is due to the wonderful orchestration of modern dance numbers which it supplies, and the band's modern interpretation of the old-time waltz tunes is meeting with favour. The band would be wrongly described as a jazz band, for on a flying visit to Scarborough last week, for a Sunday entertainment, they played Gershwin's "Rhapsody in Blue" and a new rhythmic work by Mr. Somers' pianist, Arthur Landford.

My northern correspondent caught Dabney in a studios mood. He was poring over panoramic views of certain well-known London landmarks, and hastened to explain that he had not gone in for town-planning, but was just endeavouring to evolve a "scene" for presentation on the stage which the public will shortly see as "Savoy Memories."

His talk was interrupted by the frequent calls of local amateur composers and musicians seeking advice on their work, which was readily and courteously given by Mr. Somers. He said that there were distinct signs of reaction to the "talkie" film furore. The time was, he thought, fast approaching when the "talkie" would find its level, and the public would look once more for real music played by real musicians, because after all there was an inevitable hollow and lack of atmosphere about all reproduced music, whether by wireless, gramophone or sound film.

Cecil Lennox Orchestral Manager.

The forward policy of Messrs. Cecil Lennox and Co. is exemplified in the appointment of Mr. Billy Boughton as orchestral manager. I found Billy on Thursday installed in his new position acknowledging messages of congratulation by post, wire and phone, and preparing to receive the many friends who will inevitably call upon him. Billy tells me he is going all out for the popular type of music, a specimen of which is "Fairy on the Clock," which has already become a leading favourite.

As every one knows, Mr. Boughton was recently orchestral manager for Messrs. Campbell Connolly and Co., with whom he filled that position for five years. In his earlier years he studied the violin under no less distinguished a master than Albert Sam-



MR. "BILLY" BOUGHTON.

mons, who offered to take him after he had won a competition at school. Then Mr. Boughton was restricted to "straight" music, but the dance business came along and he figured at several "gigs." It was while thus engaged that he met Messrs. Mac, Connelly, and Wright, who suggested that he should start with the new firm then beginning operations.

Messrs. Lennox, by the way, are having the whole of the ground floor of their premises in Cleaving Cross-road rebuilt, and when it is finished—in about three weeks' time—it will be found to have a reception room with pianos, wireless and gramophone and all up-to-date appointments.

While I was talking to Billy, Tom Priddy, director of the Symphony

Orchestra at the Broadway, Stratford, rang him up to tell him that early that morning his wife had presented him with a baby girl. I add my felicitations to the many the popular Tom Priddy has received.

War Office Ban on Army Bands.

Civilian musicians have won a great victory.

Instructions have been issued by the War Secretary, forbidding, subject to the fulfilment of certain existing contract obligations, enlistment or other parties from Regular Army bands to take paid civilian engagements for less than twenty-five performers out of doors and twenty performers indoors.

This new decision was announced in the House of Commons last week by Mr. Tom Shaw, the Secretary for War, in reply to a question by Mr. J. S. Wardlaw-Milne, Conservative M.P. for Kidderminster. Mr. Shaw added that exception to this general rule will be allowed in the case of bands playing in places of worship and of certain entertainments of a Service character.

Mr. Wardlaw-Milne's question to the Secretary of State for War was whether any representations had been made to him regarding the alleged unfair competition by limiting the engagements of military bands on non-military occasions.

Leicester Dance Band Contest.

The Central Counties Dance Band Championship, organised by Messrs. Thwing Bros., of Leicester, was held on Thursday. There were two groups, one playing in the Lancaster Hall and the other in the De Montfort Hall. Bands came from Leicester, Nottingham, Market Harborough, Loughborough, Earl Shilton, Coventry and Syston, and the awards were as follows: Stan Richmond's Cabaret Band (Notts), 1st; Ken Hamilton and his Band, 2nd; and Synco Scamps Band, Coventry, 3rd.

The championship of Leicestershire was awarded to Ken Hamilton and his Band, with Mr. Morrell's Melody Makers as second. Individual prize-winners were: pianist, V. Martin (Stan Richmond's); trumpet, L. Dunn (Stan Richmond's); violin, Ken Hamilton; drums, Eddie Mullis (Ken Hamilton's); banjo, Jack Whitwell (Morrell's); saxophone, Stan Richmond; Miss Mabel Pezz, the saxophonist of the Leicester Dance Band of Earl Shilton, who is only thirteen years of age, tied with Stan Richmond, and was presented with a silver lay vocal tone mouthpiece by Mr. Ben Davis. The judges were Messrs. P. Mathison Brooks, Ben Davis, Eric Little and Al Davison.

"Moonshiners" at Birmingham.

Some weeks ago the Moonshiners London Club Band had an offer to go to Chicago, but are doing too well at the Birmingham Palais de Danse, where they have achieved the reputation of being one of the most popular bands in the Midlands. Mr. Thomas is conductor, and the personnel comprises Ted Purie, soprano; 1st alto, clarinet and violin; Jack Quinto, soprano, 2nd alto, clarinet and violin; Tex Hanbury, soprano, trumpet and violin; Stan Jones, trumpet and sousaphone; Bill Lee, trombone, string bass and cello; Charlie Rowe, banjo and guitars; Vic Mayall, sousaphone and vocal bass; Raynall Melford, drums and vocal; Eric and E. Gray, pianist, saxes, flute, clarinet and arranger. The "Moonshiners" are nearly idolised by all the patrons of the Palais and should they have any say, this band will never be allowed to move from the Palais.

Victor Duprez and His Band.

The well-known band above named, which is now touring in revue, has been together unchanged for the past five years. Altogether it has been in existence about seven years, four years with Marguerite, one with "Just for Luck," four with Fred Collins' road show and several months in variety. They are now starring in Harry Beresford's "Mile-a-Minute" revue. They hold the distinction of being the first all-British band to secure a contract in a full-length all-talking picture. This picture, "Piccadilly Nights," will shortly be released.

The personnel of the band consists of: Fred Bramwell, violin, tenor sax, soprano and clarinet; Charles K. Teakle, sax, soprano sax, baritone sax, clarinet and xylophone; Al Christie, trumpet and violin; Bert Nettleton, trumpet and piano; Vic Alton, trombone and piano accordion; Syd Topper, banjo and guitar; Fred C. Rock, sousaphone and string bass; Eric Richardson, drums and tympani; En Keeble, piano.

The band has a distinctive and very versatile style. All of the boys "double," and every one can sing, dance or amuse in a variety of ways. They are assisted by Miss Alice Maude, the talented male impersonist from the Hippodrome and Palace Theatres, London. This dainty little artist has a style of her own. All of her numbers are very effective and many of them are specially written to suit her voice and style.

Jack Kerr at Leeds.

I am asked to contradict the rumour that Jack Kerr has left the Majestic, Leeds. Jack is going as strong and well as ever.

NEW NUMBERS REVIEWED.

By A SPECIALIST.

Three Fox-Trots and a Va'se.

The best of the bunch of new numbers, so far, is by the Victoria M.P. Publishing Company, is a song fox-trot entitled "A Little Kiss Each Morning," from the Ideal Radio picture "The Vagabond Lover." Both words and music are by Harry Woods. The reason this song will be so popular is to be found in the refrain. The theme for the verses is delightfully simple, but at the commencement of the refrain both words and music strike a happy note which dances to the end.

"The Punch and Judy Show," words and music by Ben Black, is a novelty fox-trot song. The number opens, as a good Punch and Judy show should, with the beating of the drum. The performance itself is related in verse, the effect on the audience being sensed by changes of key. The martial style in which it opens is maintained, and interest is never for a moment allowed to flag. I have not seen the band parts, but indications are given of luscious times for trombone and saxophone soloists.

"The Shadow of a Rose," which comes next in order of merit, is a valse song, words by Desmond Carter, music by Vivian Ellis. The publishers, in their announcement, have described the melody as marvellous and I can think of no better word. It is somewhat wistful, perhaps, but in value music this does not detract from, but on the contrary sometimes heightens the effect. In this wistfulness is so good that the wistfulness becomes beautiful, and in the refrain brightens sufficiently to present us with a masterpiece of balance. "I'll Be Reminded of You" is another song fox-trot from "The Vagabond Lover," the words being by Ed Heyman and the music by Ken Smith. This is a good, snappy number of the type popular among the dancing fraternity, and it is bound to have a long run on the floors.

A Fox-trot Fantasy.

"Dance of the Raindrops," words by Erol Reaves, music by Tolchard Evans, published by Cecil Lennox, Ltd., is a fox-trot fantasy and a novel piece of descriptive writing. There are two distinct themes incorporated in the composition. In the first the melody joyously twinkles backwards and forwards, while light staccato chords from the bass keep before our minds the insistent splashing of the rain. Monotony is prevented by a few bars of solo work judiciously inserted.

Without a bridge of any sort we drop at once into the second theme, in a different key and of a quieter nature. The lyric is now telling us of the lovers so engrossed with one another as to be unkind of the rain. The composer, however, introduces a bar or two here and there with one of the triplets he so aptly uses in his earlier melody, which serve as a reminder of the still falling shower. For a finish we are taken right back for a repeat of the initial theme.

I understand that band parts of all the above are available.

A.L.S.

Music for the Masses.

An enthusiastic advocate of classical music for the people is Mr. Maurice B. Friedman, who, with his Anglo-Russian orchestra, recently concluded an engagement at the Pump Rooms, Tunbridge Wells. He found audiences at the historic town very appreciative of such masterpieces as the "Hallelujah Chorus" from Handel's "Messiah," the "Gloria" from the "Missa Solenne" of G. Becca, and the "Lend Me Your Aid" and Moussorgsky's Russian Dance from the opera "Boris Godunov."



MR. MAURICE B. FRIEDMAN.

Mr. Friedman was born in Kharkoff (Russia) where he received his musical education, and in 1900 was awarded the Diploma of the Russian Imperial Musical Society. He came to England in 1905, and later became a naturalised British subject. From 1908 to 1916 Mr. Friedman was first violinist in the Scottish Symphony Orchestra under Sir Frederick Cowen. He has also played in the same capacity under Sir Henry Wood. Mr. Friedman is a composer of merit, his intermezzo, "Fatima," being a sparkling and melodious composition.

"Some" Orchestra.

When Sir Henry Wood was travelling with a certain opera company many years ago, he had to produce "Faust" with the assistance of a very inadequate orchestra consisting only of one flute, four violins and a double bass who could only play on one string!

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VARIETY IN THE CINEMA.

By VIATOR.

Old Kent Road Asteria.

I went to the Press View of this beautiful new house on Friday last. It was opened on Monday by Mr. C. G. Ammon, M.P., supported by local dignitaries. The policy is to be the same as at Brixton—clean West End entertainment in most comfortable surroundings, with the highest prices 2s. and the lowest 6d. When I saw the really sumptuous beauty of the place and the luxury of its furnishings, and the marvellous programmes it is proposed to present, well, I marvelled how it was to be done! Variety is to be a strong feature here. I have seen programmes for some weeks ahead, and they are all excellent bookings.

The colour scheme is very fine—a kind of bright red with touches of silver in the vestibule and the auditorium in dull orange, silver and jade green. Mr. E. A. Stone, P.S.I., the architect, has done his work well, and has designed a theatre which for sheer beauty and comfort it would be difficult to better. The stage is a really fine one, and the dressing-rooms all that artists could desire. Mr. Horace R. Watt is the builder of the theatre. The general manager of both the Brixton and the Old Kent-road Asterias is Mr. Charles Penley, and he will have Mr. John Jarrett here as assistant manager. I met Mr. Jarrett when he was manager of the Palladium, when he was manager of the Brixton, and again on Friday—yes, the management is in the best hands! The John Compton organ will be played by Robert, whilst Godowsky is the musical director, and, of course, there is a real orchestra. I hope to notice the opening week's programme in this column next week.

Putney Hippodrome.

As I predicted some time ago, stage calendar shows in the cinema are increasing in popularity. A notable example of this was one I saw at Putney—a revue which lasted over an hour and proved a pleasant change from the pictures. The opening number was given by the Duncan Girls, a clever troupe of dancers, in abbreviated, but very pretty, costumes of rainbow coloured silk fringe. The set, which remained the same throughout, was an extremely effective one. The next number was a humorous interlude introducing Sandy Powell, Bennett and Williams and Mr. Alf Byron, of Byron and Byron. The dialogue on the travels of a valuable Dresden china clock was very funny. Miss Francis Buckland was the soprano, and she has a charming mezzo-soprano voice which was heard to advantage when she sang "In the heart of the sunset," and later with the whole company, when she was attired in a smart red military tunic and sang "The Company Sergeant-Major." The girls re-appeared in diaphanous white ballet frocks and gave a graceful exhibition of ballet dancing. There were one or two clever solo dancers who gave an individual dance, either acrobatic or staccato. I have often thought of Alf Byron in private and thought what an excellent raconteur he was, and his act with his partner is one of the funniest possible. On the stage Alfie looks so small and the lady is very tall. The latter was wearing a lovely orange velvet gown effectively trimmed with black and diamonds, and their cross talk was

very amusing, particularly when Alfie was describing his encounter with a charming girl and a racing car and getting hopelessly mixed up with the two of them. The fun ran very high. The lady of this clever pair has an absolute genius when it comes to singing a laughing song as in "Minnehaha." Sandy Powell is ridiculously funny in a Russian absurdity and dance, and also in his burlesque of Al Johnson in Sonny Boy, and Bennett and Williams score with their own inimitable work, so often described in these columns.

The Brixton Asteria.

Two excellent turns I saw here last week. One was Divina and Charles whose act I noticed fully at "The Plaza" and elsewhere. I do not know another act which so clearly realises the poetry of motion as this one. From the very start with Divina posing on the high stairs and Charles as an artist, to the finale, in that picturesque desert scene, their work is of the best, and they well deserved their hearty reception. That fine raconteur, Mr. J. W. Hunter, opened with the number "She's a nice girl to talk to," and he told some excellent stories. I liked the colour photograph in "The Redskins," film too. This week, "Babettes," described as the world's most sensational trapezeist is one of the variety attractions here.

The Capital, Winchmore Hill.

Mr. G. E. Woodman and Mr. E. C. Lawson, the assistant manager, presented a special stage show here last week, produced by Mr. Harry Myers, junior. The artists included acts which my readers are very familiar with, and Mr. Sydney Shinebourne and his band lent them every assistance. "Singing in the rain" was particularly good. Earl Franklin, the clever eccentric dancer, did exceptionally well, and so did Nollan and Lee, whose burlesque balloon dance was as funny as ever. The Sixteen Klifton Kabaret Kids put in their usual good work.

The Globe, Old Kent Road.

Mr. Bruce Green and Miss Edith James in vaudeville bits and pieces proved a big attraction here last week. The popular dame comedian has a clever "feed" in Miss James, and their number "Happy days here again" was well put over. Mr. Green's dame study is as funny as ever, and kept a big audience here, when I looked in one afternoon, in constant mirth. Ronato, in a comedy specialty act, is a connoisseur of distinct merit, and the Pearson Bros. are well described as entertainers with song and music. One of them is seated at the piano and their numbers included "Tip-toe through the tulips," "Singing in the rain," "Dream songs," and a medley of old-time songs.

Items.

Mr. Frank Milne writes with regard to my notice of Pearce and Pierce last week that he and Erna Olsson deputised for that act but, unfortunately, the billing was not altered.

Mr. Jockelson, the new manager of the two Metropolitan Electric Theatres, Ltd. houses, at Streatham, is very keen and alive. The Golden Domes has been brightened up considerably, and so has the Empire.

FROM THE SONG PUBLISHERS

(Continued from page 13).

"Me," "Diane," "Neopolitan Nights," "The Man and the Moon," and "Is continuing the good work with such big winners as "That's When I Learned To Love You," "I'm Telling You," and "You Ain't My Baby Now."

Winstan Gordon, Theatre Royal, Hyde, is making a special feature of "The Wedding of the Painted Doll" with Miss Bobbie Beane and Winstanley's Little Pom-Poms. Another number that is equally as successful is "Wake Up, Chillin', Wake Up."

Frances Kinders has made a successful production of "The Wedding of the Painted Doll" and has introduced "Lonesome Little Doll" as a follow-on number. Liwellyn Norman, in "Ports and Shores" revue, informs us that "Evening Shadows" and "Lonesome Little Doll" have been introduced into the show with outstanding success.

Terry Wynne, of Corrie and Wynne, is featuring "Kansas City Kitty" and the number made a universal favourite by Messrs. Layton and Johnstone, "She's a Great, Great Girl." Other new numbers are in rehearsal for immediate production.

Billy Mayer and Gwen Farrar are featuring at every performance "You Ain't My Baby Now."

George Reno has broadcast "She's a Great, Great Girl," "Every Now and Then," and "I'm in Love With You," and "That's When I Learned To Love You." All numbers from Glasgow.

Francis Rappeller, xylophonist, admitted that much of his success during the week was due to "The Wedding of the Painted Doll," which proved itself a rage. He has also "Lonesome Little Doll" well on the way for early production, and should do extremely well with this ideal xylophone number.

T. Victor Gregory, on account of Earl and Ascot, tells us that "Evening Shadows," "Wake Up, Chillin'," and "Go Home, Papa," are still proving winners each time they are performed. We would request all artists to write in for the Keith Prowse selection, enclosing Postal Order for 1/6 and a professional card.

LONDON RHYTHM BOYS AT HULL.

Returning from a successful opening at the Leicester Palais, Harry Jimick's London Rhythm Boys were engaged to appear at Hull Palais, where they opened for a long stay on the 1st of the month. The band gives a nightly programme of modern style dance work. The men featured are Harry Jimick, leader and drums, who also specialises in vocal choruses; Harry Sherman, banjo, guitar and violin; Manny Goodman, saxes, clarinet and violin; Wally Crawley, pianist, accordion and arranger, and Alce Harris, saxes and clarinet.

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MINE

WHEN
YOU'VE GONE

TIP-TOE THROUGH
THE TULIPS
WITH ME

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